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*“And this our life exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in Stones, and good in everything.”*

SHAKESPEARE'S *As You Like It*



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### *The Real Garden*

This is a real garden whose trees are growing. It has in it a shallow pool and a bridge, a pathway of stepping stones, green growing things and lanterns, and a set of charming figures lend their flowerlike color to its greenery. Such a real garden may belong to anyone who cares to make it. It is a thing of beauty and a joy forever



# ADVENTURES IN DISH GARDENING

Written and Illustrated by the Author  
PATTEN BEARD

Photographs by H. E. GRIFFIN  
and CURTIS OWENS



NEW YORK, N. Y.  
A. T. DE LA MARE COMPANY, INC.  
1930

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## *Dedicated to*

ALL who have gardens and who enjoy bringing them indoors;

ALL who have no gardens, yet would like to have them;

ALL who are denied adventurous travel, yet who love to see, imaginatively, the garden spots of the world;

ALL shut-ins who must find their own kingdoms of happiness in stay-at-home amusement;

ALL children, as well as all teachers, who may learn here some of the secrets of handicraft and Nature lore.

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## *Author's Preface*

SOME years ago a friend of mine, Blanche Elizabeth Wade, a gifted author, had at her window a Japanese dish garden. It had been given to her as a gift. We both took much interest in it and found in its diminutive landscape, poetry, art and story-telling drama. It was this dish garden that started my *Adventures in Dish Gardening*, for we knew nothing of the craft of the dish garden at that time.

Going back and forth to the city, I began to investigate the construction of commercial gardens in the shops, and as a result, I experimented in making them.

Soon this interest became absorbing. I developed my own interpretation of the dish garden to our Western uses and, making a study of the subject, gave what information I possessed to many others.

Not only did I write articles and lecture on the subject, but I gave the craft to many who found in it a recreation and a pleasure. On many adventurous quests my friends went with me and helped in many ways to further the work. I especially express gratitude for this help to Grace H. Jansen, to Mary F. Hackley, to Susan Stivers and to Charlotte Foster.

Small beginnings successfully developed into larger contacts and wider reaches in the uses of the dish garden. I found a welcome in the public library through the use of my dish gardens displayed by Mrs. Angeline Scott Donley at the Myrtle Avenue Branch of The Bridgeport Public Library, and therein found that I had in the dish garden an asset in story telling as well as a timely interest for the charging desk.

The Bridgeport Normal School approved the development of my dish gardens for school and teaching, as also did The Bridgeport Kindergarten Association. All led to much descriptive material that I gave to

magazines. Among those whose work I reproduce and acknowledge here are *The Ladies' Home Journal*, *Better Homes and Gardens*, *The Christian Science Monitor* and *Holland's Magazine*.

In the study of the dish garden and its history, I am indebted to the Agricultural Department of Washington for books loaned to me and to the Library of Congress for its bibliography here given. The Burroughs Branch of the Bridgeport Public Library was generous also in its help.

I am grateful to many with whom I came into contact in seeking plants for the dish gardens illustrated in my book, among them Mr. W. A. Manda, The Bristol Nurseries and the Henry Dreer Nurseries.

In seeking special dishes and figures, the Nippon Garden was most useful, and I must thank the Green Dragon Tea Room of Norwalk for letting me photograph its decorative commercial garden for these pages.

The careful workmanship of Mr. George North, Mr. H. E. Griffin, and Mr. Curtis Owens, photographers, has also been much appreciated.

In search of materials, brooks, woodlands, waysides and wind-swept beaches have given generously of their secrets and of their treasures. I wish for all who follow me the friendship of the out-of-doors!

And I wish, too, that all who follow my trail in adventurous quest may find in the dish gardens at their windows the joy which I experienced from the time my friend, Blanche Elizabeth Wade, introduced me to her dish garden and I became interested to the extent of developing the subject in an original interpretation of the old Japanese art of the dish picture.

*Spallen Beard*

Norwalk, Connecticut  
1930

# PART I



## *Chapter I*

### The Beginnings of an Adventure

You, of course, like gardening or you would not have taken up this book! Probably you were also interested to know what a dish garden really is—how it is made and how it is used. To begin with, the dish garden opens a novel field for indoor or porch gardening, and, decoratively, the charm of growing things is added to the picture it holds within the frame of its pottery bowl.

Every dish garden is a picture worked out with the colors of Nature's own palette—her greens, her growing things, her stones; and if one learns the method of making these dish garden landscapes after the manner of the Japanese, one may bring the outdoors indoors and experience the joy of real woods and streams in miniature upon one's table, or at a sunny window, or on one's sun porch or terrace.

Decoratively, they are very effective with their notes of color and their charm of growing things, carrying out in true proportion a landscape of growing plants, trees and moss, so arranged as to give the illusion of reality. Looking upon the dish garden, one sees brook-side or shore, mountain scenery or hillside and meadow, and one is carried to far places through the charm that is Nature's own magic of the outdoors.

The Japanese were the first to make dish gardens, and, as certain formalities are the basis of their wonderful gardens, so also certain rules of technique govern their dish garden landscapes. A Westerner can never hope to see with eyes Japanese, nor can he follow these rules perfectly. The careful detail and the patient working over minute conventions do not appeal to us who must have things ready made or done-while-you-wait. Those who would have dwarf trees must wait for them and work over them for many years, sparing no pains to achieve at last a real work of art; but we are not a nation of artists as the Japanese are and, consequently, our dish gardens follow ideas along other lines. These gardens must be suited to our own uses; they must be made and grown quickly. Their use, like those of the Japanese dish gardens, is decorative, and the same laws of perfect proportion and simplicity govern them; but in those I have made, following my own ideas of what our Western dish garden should be, use was made of whatever came to hand to illustrate in an artistic manner the growing picture of Nature. This does not require special training as dish gardening does in Japan, where its followers are trained as we would be in music or painting. Schools of dish gardening are to be found there, together with public exhibitions of dish gardens where even great artists lend their gifts to its diminutive art. The art of dish gardening there belongs with the art of poetry, for every tiny landscape is an unrhymed poem, a lyric told in words of stream or waterfall, shore or river. It belongs with the horticultural art of dwarfing trees, for the



Japanese use these in their dish gardens. Such skill is required to make a perfect dwarf tree—so many years of training, such infinite watchfulness and care—that perfect specimens are regarded as great works of art and may bring large sums when sold. They are handed down from generation to generation, as we hand down our choice possessions.

However, if we cannot hope to make Japanese dish gardens that fulfill the careful rules of Japanese construction, we may learn how to make them according to our own ideas, and these may also be miniature pictures in pottery dishes, carrying one to far places through the charm of their framed vistas of mountain or river landscape.

Dish gardening, when used this way, may be practiced by anyone. It does not require much skill. In it the garden clubs should find much wintertime enjoyment; the window box gardener a new field of interest; the lover of Nature a new joy! Everyone should have a dish garden. It is at once a new interest, a hobby, a resource, an escape, a diversion, a craft. To all who love growing things, all who, Japanese-like, carry the outdoors indoors and use their gardens as their salons, gardening in dishes offers real adventure, for adventure is always a “happening” out of the ordinary that carries with it enjoyment and unexpected interest in the unknown.

Whether you live in town or country, in a modern palace or in a studio, a cottage or one room; it matters not—gardening comes to you through growing gardens in dishes! And the freshness of growing things

out of doors is yours even though the chilly wind of wintertime piles deep snow over the evergreens in the park.

On the sun porch these gardens find a modern welcome; on the shut-in's table, they bring an interest that is always a new, everyday happiness. To the amateur gardener, they give an untried problem in horticulture; and to the florist a novel change in the way of arranging and commercializing growing things. As to the librarian, here is her chance for story hour setting, quickly worked out. For the one who is giving an entertainment, there is table decoration. For the teacher there is a new craft or an illustration of nature work, geography, modeling; for the child there is a project play that at once appeals to his love of things toylike and small. All may use the dish garden, each for his own benefit, and find in it a real art, creative in spirit of self-expression and filled with the garden lovers' joy of growing things.

This is the Adventure in Dish Gardening that you will find in the covers of this book. Come! Follow!



## *Chapter II*

### **Materials Required for Dish Gardening**

YOU who are anxious to make a dish garden will at once ask, "What materials are required? Where may I obtain them? How shall I start?"

But you will remember that I have called you to an adventure and an adventure is something that cannot be ordered. One cannot give rules that exactly fit its making. It belongs to those who go out upon ordinary errands and come upon delightful happenings, unexpectedly. These will be yours, I promise! But you attain them rather through your own readiness to create than by following specified directions.

You will need a shallow dish or tray of some kind—a dish suited to the type of landscape you wish to illustrate and to the use you wish to make of your dish garden. You may begin by practicing in a shallow pan or a dish that is inexpensive, and launch out further as you interpret the craft successfully. This, I think, is the best way to start, although if you have the craftsman's clever fingers and the artist's ability to visualize, to balance, to create beauty skillfully and

with restraint, you may even start with an expensive pottery dish and make it decoratively a delight to look upon without knowing more than that the dish garden is built with the help of small stones, pebbles and builder's cement for its foundation and form. To this foundation is added sand, gravel or earth to fill in, then this is planted, well balanced, shaped. As a covering for the soil, moss of many varieties is used, also lichen, or even grass. Where there is no moss or grass, earth may be thinly covered with very fine gravel for a finish. Fine white pebbles are often used by Japanese shopkeepers, but the fine gravel is better. The grass is seeded from lawn seed or Japanese dish garden grass that is unusually verdant and fine and grows either in sand, in a mixture of pebbles or in soil.

Any tree-like plant that comes in a pot, like a small fern, will answer for tall growing interest of shrubbery in your landscape. It must, however, be chosen because it is convincing as a "tree" in the landscape you are creating to fit whatever choice of subject you are anxious to illustrate. You may use nursery seedlings of real little trees, but you should always remember that the one law of the dish garden applying to all work in connection with it, is *proportion*. *Simplicity* and *balance* follow.

With these three in mind, and with these materials, the method of construction is to plan, with dish before one, a shore line (if there is to be one), or map out the proportions of one's visualized idea to fit the dish. Dish gardens most often contain the suggestion of water—either a river, a stream, a pool, a brookside



*Summertime: The Old Garden*

In this old Chinese dish, with its flower motif, a real garden was built up, Boxwood and an evergreen seedling forming the trees. Figure, bird bath and bird were modeled and, when dry, colored with oil paints





bank or waterfall—but they may also represent a landscape of mountain, rocks, glen or woodland without the introduction of water.

Water furnishes the moisture for the Japanese dish garden's self care. This recommends it to the busy people of today who like to have their plants take care of themselves and who have welcomed the convenient Cactus to indoor gardening and decoration "because it needs so little care." It looks after its own needs, accepting mere sun and little moisture so that it thrives upon neglect when one goes off for an automobile trip, giving the maid a vacation and shutting up the house! The dish garden does practically the same thing when water is built into its construction. You place the water in miniature river or brook pool, and the moisture seeps through the cement and keeps the growing things fresh and lovely. The moss is ever green. The plants grow. And your landscape is a delight. Since moss holds moisture, one needs to think but little of watering—a little sprinkling when one chances to be in a gardening mood, that is all!

All this is recommendation. The dish garden is never a care. If it contains no water landscape, it is still a hardy growing thing. Too much watering should be spared it. It asks nothing but to give you the delight of a garden and the chance to grow things; if you love it, it will thrive, and if you neglect it, it will probably continue to flourish, though all gardens love born gardeners best. They are often willing to compromise on distant affection rather than absorbing, passionate devotion.

It is safe to say, however, that having made an adventure of your dish gardening, you will be far too interested to rank it unconcernedly in the way of the neglect that attends your Cactus plants. You will be forever standing before your dish garden, looking at it and enjoying it. If it needs water, you will delight in giving it, and there is far more danger that you will kill it by attention rather than by neglect. Don't overdo the deluge! Even Noah could not rescue living things from a dish garden submerged.

You will be thinking always of your adventure when once it is started. That is one reason why you will enjoy your dish garden and remember to water it, for you will have worked to accomplish the construction of that bit of art and craft that is made with Nature's own materials.

You have had to go out and find the amusement that comes from the mere selection of stones. Perhaps, incidentally, you have opened up another interesting subject—you may want to know more of geology—but this is merely an aside and does not necessarily pertain to dish gardening. It merely serves to show that the broad field gives new interests ever; one learns many things when one starts out upon one's quest for dish garden materials.

Armed with a basket, brown paper bag or shoebox, an automobile drive "off into the country" to find a shoreful of beautiful stones or a brookside that gives them freely is really fun! Tiny colored stones, irregular jagged ones, pebbles and sand may be gathered in this way; or, if one prefers, one may take this material

from one's own garden or buy pebbles and sand from the florist. Even the pet canary has gravel in his cardboard box, and he will lend it if you give it back in another box. Lacking a canary, feed stores, florists and grocers will sell sand in small quantities. You will need it to mix with the cement. With the sand, water and cement, you build a wall through your dish, using the stones, and when this wall is dry, you fill in the land section and place water in the water section for irrigation.

In the hunt for stones, one also finds moss. By the brookside, on wooded bank beside a stream or in deep woods, one comes upon varieties of lovely moss. Some grows close to the ground. Some grows taller. Any moss will answer. Lift it from stones or bank in as large a clump as possible. Take along a cardboard box or a basket and place the sheets of moss flat in it, in layers, with paper (newspaper will do) between them. If you cannot quest for moss, you will have to rely upon your florist. Of course, in this event there will not be the fun of hunting, the happiness of reaching Nature in an intimate way, the fun of the drive or the hike, but moss will be yours to purchase, even if you do not find the variety that woods and streams give so freely.

Sand and earth one can always find. However, do not use sea sand except in a dish garden that consists only of rocks and sandy shore. Wash your sand before using by running water over it. Put it in a fine sieve and clear it. Then let it dry out ready for use.

As for plants, one knows where to find plants without being told. The florist shops have them in two,

three and four inch pots in great variety, and your purchase will depend upon the size of your dish garden. You cannot make a solid planting as you would in a window box. Remember, you are building a tiny picture in your dish! The plants are to play a special part in the building of this landscape, giving height to its decorative charm, color to its chosen picture, and reality to the little scene you have visualized and wish to picture for yourself creatively and in perfect scale of proportion.

This little picture is often worked out by the Japanese with tiny clay temples, shrines, lanterns, bridges, tea houses, torii gates, and, too, with wee clay figures for its life and charm.

These may be purchased very reasonably, either in sets or by selecting individual figures, at Japanese shops or oriental stores. They are also obtainable by mail from well known dealers in Eastern art goods. Chinatown is "happy hunting ground" for the adventurer in dish gardens; he finds there the many odd figures he is seeking, and as well the dishes for his garden. One may, of course, find dishes in department stores and in more prosaic ten cent stores even, but the adventurous quester after dish gardens that are a real thrill, will look for them in Chinatown. As the lover of antiques pursues his hobby in all quaint nooks and corners and hovers over bits of old-fashioned china, brass, pressed glass, and what not, even so the adventurer in dish gardens will pursue his search and have eyes that are always open to see and to find something unusual and valuable to him in pursuit of his absorbing interest.

Unless especially desired, one need not use the tiny clay or porcelain figures that make a distinctly Japanese or Chinese dish garden, following after the commercialized dish gardens that are purchased ready made at florist shops. One may use one's own artistic little figures that are like toys; or one may buy imported figures of delicate china, bisque, or brass, or carved figures from Switzerland. Best of all, one may be truly creative in one's work by modeling tiny clay figures for one's very own dish garden, using a self-hardening clay and painting the figures with oil paints Valspared. This course is best of all, since it teaches one how to model, even though roughly. It permits one to make one's own pictures in one's own way, asking neither suggestion nor help from anybody. It makes one's dish garden a little work of art and, creatively, a bit of craftwork that requires skill yet not over much talent.

The counters of ten cent stores, shops that sell party favors, toy shops and gift shops are full of the small porcelain, metal and china figures of animals, people, fish globe mermaids and floating toys that may be used in dish gardens to give life to the landscape.

Usually these are modest in price and very easily obtainable, and as the Japanese makes a collection of dish garden figures and changes his figures from time to time to alter the interest of his dish picture, so you may collect these tiny art objects of porcelain, metal or carved wood and change your dish picture from time to time by altering its dramatic meaning through interchange of "living interest." Here, you will see, is the absorbing new hobby that can be brought to a shut-in.

He can play with his dish garden, planning new interpretations of the dish garden picture with new figure interest, and it will furnish many hours of amusement.

There is but one danger: one's imagination might become a trifle too zealous in suggestion. The dish garden is ever restrained. To be artistic, one must suggest rather than give body to suggestions by working them all out in minute clutter. The streams must be full of fish, though one sees none; the trees must suggest birds, where no china or celluloid birds are inappropriately introduced. The one or two figures that you use are to tell the onlooker what your tiny dish poem means, and therein lies its art which you may practice and find for yourself. It is a craft that you will develop as you go along, growing more and more ardent in its pursuit, always gaining skill and wanting to go on farther along the path of your adventure!

A motto I found in Chinese characters upon a dish I chanced to buy, read: "You make poetry painting from the search of your thought." When this old Chinese proverb was deciphered it was as if its dish garden had spoken to me. I give the motto to all who make dish gardens, for "poetry-painting" with plants and stones is dish gardening, planned as a lyric thought picture.





### *Chapter III*

## Dishes and Containers

THE dish or container in which one builds a dish garden is the frame of the picture always. Although the Japanese most frequently build their landscaped dish gardens in plain white pottery trays or mottled blue bowls, we are not following in the conventional paths of the Japanese artists and we have our own way of interpreting the use of dishes. It demands a freedom of choice in all that comes to hand. One may use any shallow dish or bowl; one may use bronze containers, glass bulb dishes, even baking pans and green glass salad plates, if no better are to be had, for even these may be made beautiful with growing dish gardens and be most decorative and lovely.

The frame should be the finishing touch that brings out the picture. It should be harmonious. It may be ornamented but it is usually better not to have it so. All this applies to dishes and containers that act as the frame to your dish gardens.

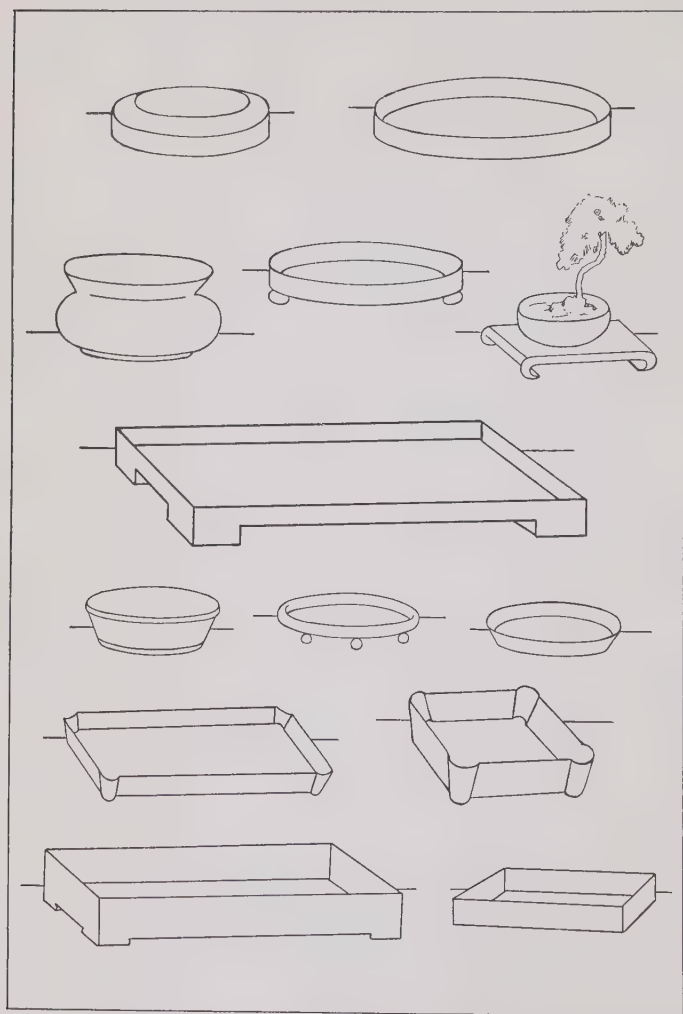
The rules of simplicity, proportion, reserve and balance apply to the choice of your dish as well as to the scene you wish to represent and its manner of making. They apply to the use of plants and figures also. The dish or container that serves as a frame may be as

brilliant a piece of artistic pottery as you wish to introduce for color note in the general harmony of your interior, but the scene that you choose to work out in it must also be a fitting one for that bit of pottery. You cannot go far astray in using dull green, gray-blue or brook-brown; in fact, while vivid scarlet and bright blue dishes, jade-colored Chinese pottery and modern art wares of varied shades are excellent for use in color schemes where plant interest also figures on desk, table, stand or at a window, neutral pottery may have a wider use and interpretation. You may use a neutral frame for almost any picture. It does not obtrude. It may be used over and over again in many ways that are different. One dish garden may give way to a new development of an entirely different sort. I have used and re-used many dishes for a variety of themes worked out, and have shown in my illustrations how one may use the same dish for gardens that are wholly different in subject matter.

Where a brilliant pottery dish is used as decoration for a special corner, its color should be repeated in the landscape of the dish, either through figure interest or through color in the rocks, thus giving harmony to the whole. It may be that you will use figures, a house or a temple. In some one of these, you will need to repeat your chosen color. This is not difficult. It merely means a paint brush with either water color or oil paint and a very few touches deftly administered. One achieves unity in this way. The reader will find this worked out in the three small dish gardens in pottery bowls illustrated on page 97.

This leads on to the inquiry concerning size and shape of dishes best adapted for use in dish gardening. The reply is that almost any sort of dish may be used if not too deep. Large or small, as the wee elephant dishes shown on page 95, one may adapt the size of the bowl chosen to meet a proportionate landscape, using plants that combine in proper size and with figures to correspond.

In making the outdoor gardens that complete their homes, the Japanese are most careful to observe this law of proportion. A small house has a small garden and its landscape is worked out on a scale to correspond—small stones, small lanterns, small trees. A large garden contains proportionate landscape work. The Japanese garden is not a garden of flowering plants; it is meant to be beautiful in winter as well as in summer. Even some of the lanterns in it are made to create loveliness when the snow covers them, and are termed "Snow landscape-making" lanterns. There are few flowers. Flowers are incidents. The garden is one of greenery, moss and water. So, too, the Japanese dish garden repeats this in its growing things: moss, stones, water, and plants without bloom. The figures in the Japanese dish garden may, however, have the decorative value of flowers, and in my interpretation of the dish gardens here worked out, I have often repainted my figures in order to make them blend with the container used. One does not have to do this, however. Beautiful dish gardens are possible without this procedure, yet the judicious and artistic painting of the figures makes for pleasing harmony.



*Various types of dishes for use in dish gardening*

I have found that pottery is more truly decorative than glass dishes, except in certain small containers where the water interest was helped by the iridescence of the glass, which suggested the opalescent water of stream or pool. You cannot be too careful in the choice of the dish used. The frame must fit the picture.

It is a question with me whether the dish suggests the garden or whether the garden suggests the dish. It works both ways. When you start dish gardening, go forth with an open mind, ready to welcome whatever may come to you. You have in plan, probably, some one theme you want to work out. You have no idea what kind of a dish to use. Well and good! You will find your dish and know it at once as yours when you meet it; it is like love at first sight. There is no mistaking it! When your theme meets its accompaniment of dish, the two are one and you will have attained the thrill of your first adventure!

Then, again, you may go seeking a dish and find one most wonderfully beautiful in color, in shape or in decoration. The Chinese green-lining pottery is lovely! In fact, so many varieties of decorative dishes present themselves that there is a wide choice—round, square, oblong, oblong with rounded ends, oval, six-sided or modernistic triangle. Do not choose one that is more than four or five inches deep, for depth means also a corresponding build-up height with tall plants in proportion to the depth your dish requires. Depth is apt to increase with size, and one's landscape also increases with the size used. For mere decorative uses, a shallow bulb bowl or flower bowl from one inch deep to

not more than four or five inches is best. One of six inches round is very satisfactory for a small dish garden. The Japanese use most frequently a size of eight by twelve; but one may have an eighteen inch dish garden if one longs for size and one has a nook in the sun parlor where it fits. Such a size would go well on an outdoor terraced porch, or for window gardening interest in school room or library of children's reading room. As it admits of a wide landscape developed in mountain, river, island and woodland, there is great charm in the large sized dish garden. Each dish suggests its own use to you as you find it.

And having found the dish you like, you are safe to buy it. Place it where you can look at it and dream over it and you will come to the conclusion that just such and such a plant or plants will look well in it. There you are on the way to the clue for theme! What kind of a landscape do such and such plants that you wish to use suggest to your fancy? Is it a river scene, a brookside or a mountain that you visualize in that dish? Then, you make your choice. And the picture comes from the dish! It rises from it, imaginatively, as you plan its working out with stones, earth and plants.

Shape and size of dish and color—these are the things you look for. Beauty of shape and color add beauty to the whole; but as for size, you may have a simple little dish garden of a few inches or a large bit of real estate—as you like it!

It is fun to experiment in many ways, both with large and small gardens. Each presents its own prob-

lems as a real adventure most certainly should. And as there is ever infinite variety, infinite plant interest, infinite figure interest in choice of subjects to be worked out, once started, the dish gardener is a dish gardener always.

One may use the dish garden as a table decoration; or use it in entertaining as specially fitted to work out a party note for bridge luncheon or Hallowe'en feast; for birthday or Christmas dinner; for a house-warming, or anything else. Just make up your dish garden and the friends who come will exclaim, "Oh, how did you ever do it? I wish I could do things like that! How did you think of it? Charming! I shall go straight back home and buy a dish and copy it!" Ten to one they too *will* become dish gardeners!

In shopping for your dishes, look in the oriental shops, when such are at hand. There one finds variety in shape, size and color! With these dishes one can make the most artistic dish gardens.

As for drainage in these bowls, some are so constructed as to have drainage holes. A number of dishes commonly sold at Japanese stores for dish gardens have drainage holes, but the many lovely shallow flower bowls have none, nor do the glass dishes and earthenware ones that are usually to be found in department stores and gift shops. However, one may overcome this lack when one constructs one's garden, and so it is possible to purchase any dish that fits one's fancy or particular choice of color needed in interior decoration. In questing about, almost anything you find and like may be used.



One need not necessarily buy a pottery dish or a glass one. If desired, a galvanized baking pan may be purchased, to be heavily coated with whatever lacquer or enamel one may wish to use. There are many lovely lacquers on the market these days to suit everyone's fancy. Even bronze paint is effective for the coating of the container. Here, again, size is a matter of personal choice. A large heavy pan is difficult to lift, but it may rest comfortably upon a table or stand that is not too high in order to permit the little landscape to come close to one. The modern tiled table is very convenient for this use.

When using tin containers, drainage may be obtained by making a hole with a large nail hammered in and removed afterwards.

Dish gardens may be placed upon a tray if used upon a table. When gracing a sun porch, however, all you need is a bit of zinc or oilcloth under them if the container has drainage holes.

Set the dish garden on a standard—you can see it better. A standard adds greatly to the effective setting of your scene by raising it from the table and keeping it apart from surrounding objects. The dish garden becomes, as by some magic, a more beautiful and perfect thing as soon as you lift it above the level of your table and place it on an oriental standard for a setting. The art interest is doubled. The dish garden bowl that has tiny feet is the most beautiful of all dishes to use. It raises the scene from its surroundings. It gives a choiceness and charm that flat dishes never attain, although the latter may emulate

by being lifted above the ordinary upon any standard you may wish to purchase.

You will find oblong, square and round standards in the oriental shops. They may be of rare carved wood, plain ebony or teakwood, or they may be of metal, tiles or enameled china. They need not be costly. I have bought simple ones of black enameled china in ten cent stores. Usually they are not over three or four inches in size; one may chance to find larger if one looks. An expensive, handsome oriental standard is like all art, "a thing of beauty and a joy forever," and if you buy a beautiful standard on which to set your dish garden, you will never regret it. It is the very finishing touch of perfection to set off the beautiful pottery bowl and give elegance and grace to the corner in which you have elected to place your plants.

It is more than likely, as you buy more than one dish and experiment with more than one dish garden, growing more enthusiastic all the time over your adventure, you will buy both square and round standards as well as low and high ones. And you will want carved ones as well as mere tiles. Each has its own use. Each fits a different use. Each has its own charm to offer to the dish that rests upon it and the place it is designed to occupy. The standard gives dignity, decoratively. It is the same with a bit of sculptured bronze; set it upon a standard and you at once double its interest and make its art more pleasing.

The same law of proportion that governs the dish, its plants, its figures and landscape governs the use of the standard that sets off the smaller sized dish gar-

dens. Tall, low, wide, narrow; preserve the proportion that is most artistic and pleasing. Experiment.

You will find dishes that are just meant to hold a shallow brown brook; dishes that will be meant for the blue waters of the South Seas; dishes that mean shadows at the edge of a deep green lake; or bright scarlet dishes that by their vivid contrast with bright green mosses make ferny nooks for sprite or fairy, or suggest a hunting scene, with the scarlet coats of hunters to echo the color of the bowl.

Go to it! Seek the adventure of dishes that awaits and welcomes you!



## *Chapter IV*

### **The Construction of a Dish Garden**

THE construction of a dish garden will quickly dispel any inferiority complex, for as soon as one has gathered together earth, stones and growing things and starts to build and create a world that is wholly his own, one becomes, as it were, a god in the process of making and shaping river courses or moulding mountains; and the figures that one makes assume a human drama in the landscape that one brings into being. It is as if one were some old Greek god concerned with human puppets for the moment, looking down upon them from a height after having made something of rocks and trees to place them in to act out their human show.

Even the greatest artists in Japan have condescended to model dish garden landscapes, for in Japan this is an art, and public exhibitions are held in the same manner as paintings are exhibited here, or after the fashion of our annual "Soap Carving," open to all contestants and looked upon as no condescension for men of ability. Real scenes are often portrayed in miniature, first moulded in a foundation work of clay

in a shallow dish; then put together with moss, lichen, stones, a few dwarf pines or other trees, color being given to the whole by means of varied sands whose tone and use is a careful matter of many strict conventions and rules. No Japanese constructing a dish picture that is to be art neglects to conform to these rules. It requires much patience, much learning and practice to master rules, and it is doubtful if any Westerner could attain the mastery of the technique in true Japanese manner.

The dish gardens that the florists display for sale in this country are entirely a commercial product and made up without regard to these formalities. They are Japanese because they are Japanese in subject and dish; plants are our own. The tiny clay figures that are introduced, while most delightful, do not make anything more than a commercial garden—very pleasing, no doubt, but meant wholly to please Western eyes and not the more refined tastes of the Nation of Artists.

These commercial gardens one may easily imitate and improve upon, for while they are often very attractive and most decorative, there is a similarity and a repetition in their construction. They are in no way unique from an artistic standpoint.

At the present time it is difficult to find dwarf trees to introduce into dish gardens. The commercial garden resorts to Cedar seedlings, Ivy, *Dracaena*, *Sansevieria*, Japanese Cedar, *Crassula*, *Aglaonema* and Cactus for its plants. While these make a picture, it is not a convincingly real little landscape in miniature as are the purely Japanese dish gardens of

Japan, in which perfect proportion of tree and landscape is always preserved and in which the illusion of looking through the wrong end of an opera glass is preserved. To see a real Japanese picture in Hachi-Niwa is to be carried in imagination to some lofty mountain with crags, and to look off to adjacent landscape and find there the distant sea. It is a Nature lyric in a dish. It is a poem interpreting Nature. And its growing things do not obtrude with disproportionate foliage; they are a perfect part of a perfect picture that is made with perfect art.

Nevertheless, though we have no dwarf trees, we may make decorative gardens better than those of the commercial Japanese dish gardens met with in retail shops, which are bought in quantity and whose patterned dish landscapes repeat most monotonously the same little buildings, lanterns and figures. The favorite theme with the commercial garden is a bridge spanning a stream that courses through the center of the dish—supposedly representing a Japanese garden. Its diagram is usually the same. (See diagram 1, page 27.)

In these commercial Japanese gardens, lava rock or volcanic rock is used for construction. This is cemented on the floor of the dish, as illustrated in the two dotted lines in Figure 1. It may rise high in the center of the dish or it may be made merely as high or a little higher than the side of the dish. Where dotted lines show, the wall is built up with the help of cement, mixed either with a little sand or used nearly clear. Both dark and light cement may be used to build this wall. If one does not have access to a shop in which cement can be

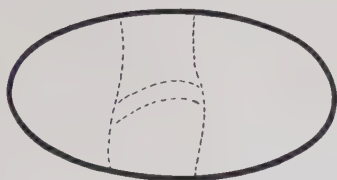
purchased (regular builders' cement, light or dark), mix a little sand with plaster of paris to darken the latter and use the mixture for the purpose of holding stones in place in making a retaining wall.

As many as four or five varieties of plants may be found in these small commercial gardens, but I confess that, although they may be charming, the disproportionate size of leafage is disturbing to me. Like the Japanese, I want a more perfect landscape; and if my Japanese fisherman upon the bridge, so intently fishing in the stream, is an inch high, an English ivy leaf almost as big as all of his out-of-doors and hanging in a vine over him is just a little too much!

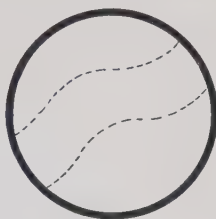
For a long time before I ever made a Japanese garden of my own, I hung over the commercial gardens in shop windows and observed their manner of making. Their planting disturbed me. I reasoned that if I could not have a dwarf tree, I had no desire to purchase a ready made Japanese dish garden.

It was then it occurred to me that I might imitate and improve on this variety of dish garden, using such plants as were in perfect accord with the idea, and trees whose tiny foliage was quite in proportion to the scene worked out. *The Way of Life*, *Garden of Seven Trees*, *Little Gardens in Smallest Form* and *Grove of Buddha* are such subjects, while *The Garden Bridge*, *The Hidden Temple* and *The Cranes* best show the commercial garden's decorative charm and lack of perfect detail in growing things.

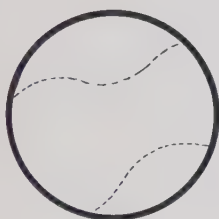
It is a question whether you prefer a real little poem or a mere bit of fanciful table decoration. You may have



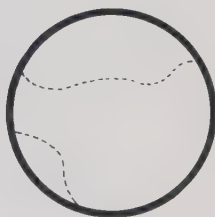
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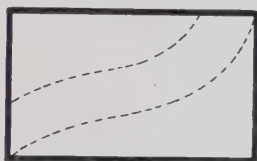
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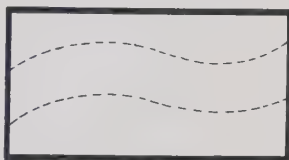
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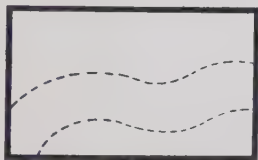
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5



6



7



8

*Varied arrangements showing where the retaining wall  
may be built to obtain balance*



both. However, you have less of a poem in the commercial dish garden, unless you are fortunate to find a dealer whose art sense gives both artistic verity and craftsmanship.

Naturally, as one starts out in dish gardening, one begins by making a Japanese dish garden. The wee clay figures entice one. They are easy to obtain. They are so varied!

But one has no lava rock to begin with and cannot find volcanic rock. A good substitute, easily obtainable, is common everyday burned coke. It can be purchased at any builder's supply place and in sufficiently small quantity to make one's own gardens. Unless the coke is in small pieces, it will be necessary to take it outdoors in order to break it up with a hammer. As a word of caution, be on your guard for sparks, as flint produces fire.

In starting out, it is to be assumed that you have your materials at hand, and your dish stands on a work table awaiting you. How do you begin? How do you know what to do? How do you do it?

Here is the way: If you cannot work outdoors or in a workshop, you may place a newspaper on a large table and have handy your cement and stones (or coke), broken into pieces that are not too heavy for your dish. Three inch bits used with cement to hold them together are better than large heavy pieces that overweight the dish.

Mix your cement in a small earthen jam jar or jelly glass. It should be of stiff, mud pie consistency that will hold well and may be used quite clear. The mix-

ture hardens very quickly. If the cement is mixed with a little fine sand it will not harden so fast and one is permitted to shape it more easily, with deft fingers working out a shore line that is irregular but perfectly watertight.

If you want a landscape with bridge, you must divide the sections of your dish so as to make a stream crossing it. There are various ways in which you may obtain this result. (See diagram on page 27.)

Having built up your retaining walls, let them dry over night. Be very careful not to let your cement spread. Put it on with an old iron spoon or with an old palette knife which, rinsed after use, may be useful another time.

Keep your wall somewhat irregular but not spreading. Place cement where it does not show, and in case it does show overmuch, paint over it with soft tones of moss-green oil paint that comes in a tube. Use the paint quite dry and do not overdo it. It will sink in and give a mossy appearance and be undetected when the dish landscape is completed.

Where a square or oblong dish is to be used, you may construct a river gorge, as in *The Garden of Seven Trees* or, use your dish wholly without water interest, as in the *Smallest Dish Gardens*, *The Grove of Buddha* or *The Way of Life*.

Other forms of construction that may be suggested are as per diagrams 5, 6, 7 and 8, page 27.

In diagram 9, page 31, application may be made to other than a square dish. This form would go well in the oblong dish with rounded ends.

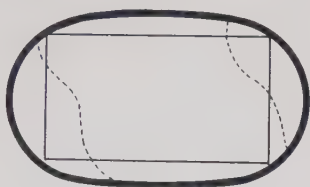
One of the most effective ways to construct a dish garden is to interpret the water as half the dish and give the other balanced half to land. (See diagram 10, page 31.) Since one's eye naturally rests first on the land section, which includes detail of plants, stones and figures, it is heavier to vision than the water section. To obtain proper balance, increase the water section beyond the actual square inches of the land section. This emphasizes the water interest, which should be accented to give proper idea of space in small compass.

Where water predominates in one's plan to make simply a bank with pool or brookside, use even less than half the dish for your planted land. (See diagram 11, page 31.)

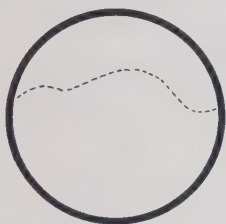
When you leave the Japanese dish garden behind and launch out into your own interpretation of some familiar Western scene that is close to home, you will have a still more enticing adventure than was your first attempt to imitate and improve upon the commercial Japanese dish garden.

It will require everyday stones to reproduce rocks in an everyday landscape such as one might meet almost anywhere. Caverns, grottoes, precipices and boulders of coke will give way to beautifully veined stones that may be as colorful as one desires—small or large, smooth or jagged!

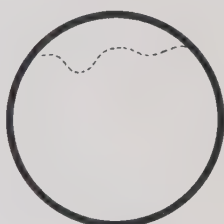
If you cannot trust your memory, take pains to observe the Nature picture you want to carry out. Be a god who can create artfully and beautifully! Spare no pains. The craft of dish gardening is



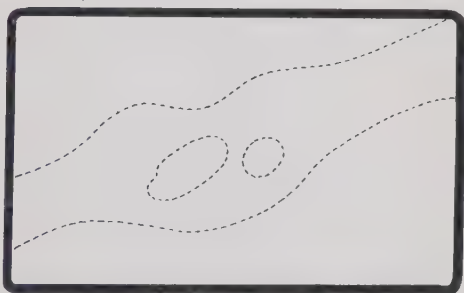
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10



11



12

*Arrangements for varied types of dish gardens. These you may adapt to differently shaped dishes*

worth time and study in order to perfect its detail. And shore lines may be very skillfully built.

Instead of using paint to conceal cement, cover the latter at times with fine gravel on the tip of a small spoon; or build in smaller stones.

Always make shorelines irregular. A perfect wall is absolutely uninteresting. Let it suggest boulders, rocks that protrude and a shore that shelves, perhaps, or rises to some cliff made with a large stone.

You may mark your plan on the dish before you start. Do this in charcoal or lightly with pencil or crayon that may be wiped off afterwards.

Let your wall be perfect as to cement, otherwise too much water will seep through into your ground.

Let your wall rise at least an inch high, even for a shelving beach. Remember, water will come up nearly as far as this in your finished landscape. The dish will be filled with water outside this high mark of your wall's height.

Where you use a large pan or some unusually large shallow dish and wish to make an island in your water landscape, simply construct the round or oval wall of your island in the river or lake. The wall should rise to the same height as the sides of your container. It should be built irregularly and shaped as you may wish, large or small, in proportion to your space. Then insert moss. (See diagram 12, page 31.)

When the walls are dry, fill in land sections with good earth that has previously been well sifted; but first lay on the inside of the dish a layer of charcoal and pebbles, if your dish has no drainage holes.

You can then proceed to fill in with soil and are ready to start upon the Great Adventure of Planting!

"Let there be growing things," you say—and the marvel comes to pass!

You have met a new thrill in your Adventure in Dish Gardening! *Plants!*



## *Chapter V*

### **Plants and the Planting of Dish Gardens**

PLANTS are, of course, the dish garden's excuse for being! It is a desire to grow things in small space, to have plants about, that makes one interested in the dish garden. It has greater decorative possibilities than a potted plant. It is far lovelier than a jardiniere, and it offers in small space not only the cultivation of several plants in one dish, but also imaginative charm of a living landscape that has special value to those shut away from Nature in her own most beautiful moods of stream or woodland or mountain.

For city dwellers, for those obliged to stay indoors in winter, for all who love the great outdoors, there is the dish garden! And it takes little space. It adapts itself wonderfully to use in the modern sun parlor or bricked terrace. It may be used on the table as a fernery would be. It offers a touch of color on desk or table where flowers or plants might be placed.

Its planting is simple, for, having once arranged and built the walls of the dish and filled it in with earth, you have only to plan where you wish your greenery of plant life and place it there.

The term "garden" to us Westerners always implies flowers, but to the Japanese, who originated the most perfect of all gardens, the word does not connote flowers. Their gardens, done so artfully, are landscape gardens and their tone is subdued to greens, although flowers do have a minor part in them.

It was natural, therefore, that when the Japanese dish garden started, it should follow this lead and be a garden of trees and small dwarf growing things rather than a garden on the order of a window box.

I once asked a Japanese the origin of the dish garden, after hovering over some gardens in his little shop. "Why do the Japanese make dish gardens?" I inquired.

He smiled. "It is like this," he said. "It is winter outdoors. All is covered with high snow. You see no green. You long for springtime. Then you go to sleep at night and in the morning you wake. The first thing you see, there is a landscape, all beautiful and green—and you have both springtime and summer, though winter is still storming out of doors."

It seemed no answer could better illustrate the origin of the dish garden.

It was for this reason that I wished to develop the idea in a new way, to interpret our own Western landscapes and bring the use of dish gardens to sun parlors and porches for all those who love plants. It has not before been done in this way and as the field is new, it may interest those who are following my lead to know what plants I found useful and what were best adapted to dish gardening.



Though one may occasionally introduce flowering plants into dish gardens, the plants that bear greenery as their chief joy are best. Personally, I should choose plants with small leaves as best adapted to the law of proportion that governs the dish garden. I think by far the most satisfactory of all dish garden growing things are the seedling evergreens.

The following are hardy indoor plants from which one may choose: *Cyperus alternifolius* (Umbrella Sedge), *Asparagus plumosus*, *Eichhornia* (Water Hyacinth), *Ophiopogon jaburan* and other varieties, *Pandanus veitchi* (small size), Boxwoods (small), *Anthurium mandaianum*, *Festuca glauca* (Blue Fescue), Cacti in variety; *Asplenium nidus-avis* (Birdsnest Fern), *Pteris ensiformis victoriae*, *P. mayi*, *P. river-toniana*, *Polystichum tsussimense* (hollyfern), *Blechnum occidentale*, *Adiantum* (maidenhair) *cuneatum*, *A. gloriosum*, *Polypodium mandaianum*, *Alsophila australis*; *Dracaena* Mrs. Eugene Andre, *D. fragrans*, *D. massangeana*, *D. sanderiana*, *D. godseffiana*; *Cocos weddelliana*, *Kentia belmoreana*, *K. forsteriana*, *Phoenix roebelinii*, *Areca lutescens*, *Fittonia argyroneura*, *F. verschaffeltii*, *Cyrtomium rochfordianum compactum*, *Croton Juliette Delaruye*.

Dwarf trees are much in evidence in Japanese dish gardens and it is these that give so much charm to the dish garden landscape. Each tree is a little work of art in itself, the result of long years of patient training, pruning, bending and binding of branches and stem to assume beautiful lines and proportions. For our Western dish gardens, however, we must have Western trees,

not dwarf Japanese trees. Even if one could buy the dwarf variety, they might not fit the landscape of the dish gardens that interpret our own scenery. For this purpose, one may purchase young evergreen seedlings of Fir, Retinospora, Juniper, Spruce, Pine, Yew and Arborvitae.

These, at anywhere from five or six inches to ten inches in height, offer ample opportunity to make complete landscapes in the dish garden. They are hardy (especially Retinospora, Juniper and Yew), and Arborvitae is most graceful. The Junipers are always in scale in foliage. One may make a choice from the stock of a nearby nursery, or obtain seedlings by mail order from chosen nurseries dealing in young trees.

They thrive in the dish garden and need not grow beyond their special requirement of your dish garden's size. First, place their position; then visualize the effect in your garden, and proceed to plant them with damp roots. That is all.

The dish garden does not need much care or watering. The moss that covers the earth keeps the soil damp. Sufficient dampness seeps through the cement to keep the young plants or trees growing.

Where you intend to use a plant that does not require this amount of moisture, you may make a second wall of cemented stones, like a pot, and place your plant within its circle, thus protecting it against excessive moisture for which it is not fitted by nature. Cacti, of course, cannot be used in dishes in which there is a water interest; they are best grown in sandy soil and need little or almost no water.

For gardens that you wish to use as growing bits of green landscape, the tiny trees are bewitching. Planted as single trees or in little groves, they are lovely and suggestive. The graceful evergreens are perhaps more charming when they do not branch conventionally.

Of course, if one desires, one may use tiny flowering plants in the dish garden, though one must try to hold to the laws of proportion and balance and not overdo it by introducing large-leaved varieties. Foliage plants may be used to give color, but as a rule their leaves are too large and their growth too conventional to be interesting in landscape work in miniature.

Where one wishes to grow bulbs for such gardens as my *By the Stream*, these may be used to excellent advantage. For this purpose, prepare your dish with its stone and cement in the manner of Figure 10 or 11 in the preceding chapter. Fill in the land section with pebbles or moss, or both. Plant in this the bulbs and place in the dark the usual time. When the dish is brought to the light, the bulbs will flower and present unusually charming gardens. Water in the bowl of the dish suggests a stream. One may introduce a decorative butterfly on a wire, a bird, or a frog.

As a rule, gardens containing bulb interest must be built in large dishes. The tall leaves must have some landscape suggestion in true scale of size; and where one uses any figure interest, it must be in proportion. Small figures, like a butterfly or a bird, are best to use with bulbs, or perhaps a fairy figure under the blossoms.

On the whole, a diminutive landscape with trees is quite as charming and more lasting.

A list from which to choose young tree seedlings follows:

<i>Picea excelsa</i> .....	Norway Spruce
<i>P. canadensis albertiana</i> .....	Alberta Spruce
<i>P. pungens kosteri</i> .....	Koster Blue Spruce
<i>Juniperus communis suecica</i> .....	Swedish Juniper
<i>J. communis hibernica</i> .....	Irish Juniper
<i>J. excelsa stricta</i> .....	Spiny Greek Juniper
<i>J. horizontalis</i> .....	Creeping Juniper
<i>J. virginiana</i> .....	Redcedar
<i>J. chinenses pfitzeriana</i> .....	Pfitzer Juniper
<i>Chamaecyparis pisifera plumosa</i> ..	Plume Retinospora
<i>C. pisifera plumosa aurea</i> .....	Goldenplume Retinospora
<i>C. pisifera squarrosa</i> .....	Moss Retinospora (useful in almost any small landscape because of its dainty leafage)
<i>C. pisifera plumosa</i> .....	Plume Retinospora
<i>Thuja occidentalis douglasi pyramidalis</i> .....	Douglas pyramidal Arborvitae (good for dwarfing)
<i>Thuja orientalis pyramidalis</i> ...	Oriental pyramidal Arborvitae
<i>Tsuga carolina</i> .....	Carolina Hemlock
<i>Taxus cuspidata nana</i> .....	Dwarf Japanese Yew
<i>T. canadensis</i> .....	Canada Yew (useful in Japanese dish gardens for Western interpretation)
<i>T. cuspidata capitata</i> .....	Upright Japanese Yew
<i>Pinus strobus</i> .....	White Pine (pine-like and feathery)
<i>P. montana mughus</i> .....	Mugho Pine (very decorative with larger figures or bronze figures in a dish garden of simplicity)
<i>Abies balsamea</i> .....	Balsam Fir (excellent for Japanese dish garden use)
<i>Calluna vulgaris</i> .....	Heather
<i>C. vulgaris nana</i> .....	Moss Heather

As to wild plants, these may also be introduced into the dish garden, although they do not last long. The wild bulbs of Jack-in-the-pulpit and the Bluets, so like the flowers of a Botticelli *Springtime*, taken up in clumps and used in a saucer dish garden as long as they will last, are beautiful. And they often last much longer than one would expect.

Often, in taking up moss, wild plants will be found growing therein. These may be utilized in your dish garden, but like all wild things, they last for only a season.

The Japanese dish gardener uses roots of all kinds in his dish garden, as also seeds. The humble carrot of feathery plumage is lovely and fern-like, and the everyday horseradish sliced and inserted in wet earth will make a tropical plant that is most decorative. So also the beetroot, parsnip and sweet potato. Of beets and carrots use the tops. Any section of potato or horseradish will give leafage, and after it is started, it may be planted in soil. All grow quickly and give a changing interest to the dish garden that has water in it. They do well for school uses, for children's gardens and give to the shut-in's dish landscape an added interest of constant variety.

If you do not have a covering of moss planted over the soil of your dish garden, use gravel to suggest a path and seed to give a covering. Fine Japanese grass seed or fine lawn seed will answer, growing up in ten days or less when strewn over earth or damp sand and kept in the sunlight. Grass, however, requires cutting down with the scissors occasionally; and always it

needs sunlight to keep it from getting white mold. Used judiciously, as sedges, or to represent a field of tall grass as in *The Real Brook*, this grass is most lovely. In the illustrations of *The Little God of Streams*, *Summer-time in an Old Garden* and *Autumn Hunting*, effective use is made of the grass seed. It is very green and freshly bright and adds much to the contrasts of the dish garden. It may be pulled up and renewed, too, if desired. Since it is of quick growth, it is most satisfactory, flourishing in sand as well as earth or pebbles. Timothy seed is excellent for grass.

Mosses of all kinds grow splendidly in the dish garden. These may be procured from the florist shops, but if one can get them outdoors, there is the charm of finding one's own materials. Ground may also be finished off with fine gravel over the top.

In fact, almost any plant, whether wild or cultivated, that looks well in a dish garden, may be grown therein.

Where one enjoys growing plants, there is ever some new interest in a plant that one sees here or there and tries out for the sake of one's own personal adventure in dish gardening.

You will find one, two and three inch potted plants at your florist or nurseryman. Everything that is living material comes in for planting interest, to suggest foliage and trees in the diminutive landscapes that you wish to make and follow in an Adventure in Dish Gardening.

## *Chapter VI*

### **Working Out the Picture in a Dish Garden**

WHAT kind of a landscape or a portion of a landscape do you wish to make in the dish you have chosen? It is assumed that in the selection of your dish the type of garden you intend to build suggested itself to you, and further that your stone and cement construction was made with a view to carrying out a certain theme. You have chosen your plants or tree seedlings, your bulbs or seeds with that in mind. You have visualized a little scene of some sort and you want to bring it to life. It is to be a charming thing to look at—a decorative bit of plant life in some lovely dish for its frame. How do you proceed?

Like all that is entirely creative, this cannot be a matter of rule. The fun of the adventure consists in meeting it in a personal way and not asking another's help. There may be guide posts on the road of one's adventure, but it remains for the one who is adventuring to discard these and seek his own way out. That is part of the game!

Any of the dish gardens in this book may be followed as types. If you cannot obtain quite the same results,







### *The Duck Pond or Farmyard Pool*

An effective way of building a circular dish garden, constructed on the lines of diagram 4 (page 27), is here illustrated. The tiny chicks and barnyard fowl were Easter favors. The pig was a celluloid toy of perfect outline

or find the same plants or figures (or model them) the working out of a picture you have in mind will be your own interpretation of Nature, and the finished product may be far ahead of the subjects here illustrated, for these have been chosen merely to give suggestions.

In the beginning I started with a sand garden. It is easy to practice on such a dish garden, using mere twigs placed in sand to help one master the placement of trees.

For practice work, you may choose a shallow bulb-bowl that is inexpensive. Taking plasticine or clay, practice laying of the stones and get the effect. Then, when you have succeeded in what you wish to represent of shelving bank with rocks, take the trial work apart, removing clay or plasticine. Wash the stones and make the same thing over again with cement mixture.

A sand garden provides good practice work. Fill in the earth section with gravel. Place your twig deep down in the damp sand. Put a very little of fine grass seed at the rear of your dish and you have the simplest form of dish garden attainable. *The Golden Sands* was constructed in this way. It was a simple, yet very attractive dish garden, unbelievably easy to make. High-growing moss, in a little clump, was added to the sand on one side. Thus I worked out, with fish-globe mermaids, the simplest sort of a picture in a gray-blue pottery dish, the whole suggesting a quiet lagoon.

It was far more difficult to interpret the subject in a larger dish in another manner, as illustrated in *The Desert Island*. Here a tiny palm was introduced, growing in the earth, and the figure interest and grouping

were a matter of thought and plan and careful placement. Each figure was an accent of special color blended in the whole composition as it would be in an actual picture.

One's inclination is to load up the dish garden with detail. It must not be done. In the entire working out of a subject, one must be very reserved, using as little detail as possible to suggest one's theme. This is the Japanese manner of completing a dish picture.

On the other hand, every little detail of stone or gravel counts. Every bit of moss that you press between stones to create the effect of nature is a minute study. You cannot be too careful even in the placement of one tiny shell.

In planting, it is necessary that you first take some twig and try it here and there for the desired effect of greenery. Do not overload your picture with plants unless your picture is better illustrated that way. With only a few plants from three-inch pots, a very large dish like that used in *By the Stream* actually suggests a brookside, life-size, and with merely one small fir, *The Goose Girl* and *Child by the Shore* were carried out. Not one extra thing in the way of figure interest or plant interest should be placed in the dish garden where it is superfluous to the subject's lowest terms. Suggest! Suggest! Never overload a dish garden with detail. Make its picture as simple, as restful, as decorative and as perfect as a Japanese print, if you can.

Observe always the law of proportion if you wish to make your dish garden artistic and convincingly real.

There is scarcely any theme you cannot work out. After having advanced beyond the first stage of a sand

garden, which is mere's child's play, you begin to see and understand the dish garden as a little work of art in itself—a poem you are interpreting with Nature's own materials.

With just a rock, a small dish and a dwarf tree the Japanese will make you a masterpiece, but this accomplishment is the result of long training. The tree has been specially grown for that purpose.

In our busy rush to and fro, we cannot do this; dish gardens must be quickly arranged for us. They may be charming even so, but you *must plan* your picture and work it out for yourself. One cannot say, "take so many stones," since no two are wholly alike; nor can one direct another to place them thus and so. A diagram may be given. That is all. You yourself must adapt it to your own dish. Too many large stones fill up; they are apt to overbalance a round glass bowl. Remember the law of proportion. A few large stones introduced as rocks are more effective by suggestive contrast than many boulders.

It is the same with all ingredients of the dish garden's theme; the same with use of figure interest. One tiny house or cabin is much more artistic in a sympathetic setting than several, unless the several are well grouped and intentionally used this way to interpret a certain kind of picture.

If you do not find figures that please you it is better to model some of your own and paint them. Often, too, I have painted over my figures to bring out a certain harmony or to accent a color note. One may blend the dish picture into one harmony of frame by repeating

the tonal shade of the dish in stones or in figures used. This does not mean that there should not be contrasts, for contrast of light and shade or color is most to be desired. The flowerlike use of color notes in among the greenery may accent the bright pottery of the dish itself, as the toadstool of bright scarlet in *A Fairy Spring* echoes the bright scarlet of its setting in the vivid scarlet of the Czechoslovak bowl. In *The Waterfall*, the bright green Begonia leaves found their echo in the satiny texture of the green pottery used. Verity, rather than the law of proportion, is sacrificed here, unless it be that the Begonia plant was supposed to represent some tropical tree.

As one goes farther and farther on the road of dish gardening, one finds that one may use clay in many simple ways to help make up a picture. In a certain type of Japanese dish landscape, the worker outlines his shores at the start with clay, making careful indentations to reproduce the shore line most minutely and perfectly; but these clay-made dish pictures are not more lasting than sand gardens constructed with twigs. Clay sours with water. If one wishes to use clay, one cannot have water or irrigation. The dish garden may contain moss or twigs and one may prolong the use of these by spraying, but it is the growing dish garden that is best. In it, a waterfall may be modeled with clay and painted; or a large flat stone that is evenly rounded at each end may be made into the basin of a drinking fountain by simply smoothing the clay over the surface of the stone and painting it when hard. Soft blue and white oil paint or tempera paint

is all you require. Use shellac or waterproof varnish.

One may work out a picture, too, with the help of twigs of many kinds. From these fences and pasture bars are easily made, aided by a penknife, raffia and a large darning needle. Pergolas, trellises, benches, tiny stone fountains, or perhaps a village pump near a cluster of trees may be constructed. Infinite are the craft possibilities of work with twigs in dish garden!

The maker of cork boats may have a wharf by the shore with moored boats, a tree, a rock, a fisherman! One has but to carry out the picture that one has conceived in one's own way.

Often, as the Japanese do, one may also reproduce in miniature the picture of some favorite haunt or loved bit of landscape. The interpretation of subject matter is infinite. There is no limit to variations of theme, even in the bowl of a small dish eight inches in size.

Personally, I like to bring together dish and landscape. This is most perfectly shown in *Summertime In an Old-fashioned Garden* and in *Cacti*. In both the dish echoes in color and decoration, although in different ways, the picture it contains. *Cacti* show a gray-green pottery dish. The *Cacti* held in its frame are the exact shade of the dish and seem, indeed, a part of it. Moreover, the decoration on the dish itself is repeated in the form of the cacti plants.

As you go questing on your adventure you will see that certain dishes immediately suggest their theme possibilities; a dish of iridescent golden-brown makes one think at once of the shallow waters of a shaded brook, as in *The Goose Girl*. This bowl was purchased at



a ten cent store and was about eight inches in diameter. It was one of the simplest of my dish gardens but one of the most satisfactory. Looking at the picture, I never failed to be transported to the shore of a quiet stream in which the everhanging boughs cast lovely reflections.

In this dish I ran liquid cement over the bottom and sprinkled it with a fine gravel, arranging here and there a careless stone of larger size. Then, when this was dry, water was put in the basin.

This may frequently be done with pottery bowls whose color does not carry true to the realistic color desired for river, stream, lake or brook. A water landscape can easily be carried out in a vividly colored bowl by simply running a little sand or gravel over the cement placed on the inside of bowl.

If one dislikes to spoil one's dish with cement, sand or gravel may be used without cement. but it is never as attractive because it is so easily displaced.

There are certain dishes which require no art to help the illusion. When the pottery is shaded inside of the bowl with deep gray or blue or green, is is often most effective as in certain types of lovely Chinese jade-colored dishes, similar to the one used for *Little Pan*; and also in a pottery bowl like that of *The Desert Island*. Both of these were water-marked and shaded on the inside.

In *The Nativity* the blue dish carried a color symbolism. Blue is the color of the spirit, as red is of love. This Christmas subject was worked out with modeled figures, the idea being to construct in the dish garden

the kind of landscape so often found in the Primitives—rock and hillside in a vista beyond the Holy Family. All the little figures were painted in true symbolism of the Primitives. The blue dish symbolized spirit, a fitting frame for the picture.

This working out of a theme, one's chosen subject, makes of dish gardening a little craft by itself. It may be even more, as it is with the Japanese, where dish gardening is a real art to which masters give their time, and in the interest of which schools are founded, each with its own following, where attainment has the value of great honor, recognition—and even fame.



## *Chapter VII*

### **The Figure Interest that Completes the Dish Garden Picture**

IT is through the help of tiny figures or buildings of various kinds that the dish garden achieves its completing touch of picture making. These figures of clay, porcelain, carved wood, bronze or metal, give action to the miniature scene, bringing the suggestion of life to it. In the dish gardens of Japan tiny clay figures of ladies, of priests or of peasants may be seen, and these are colored. They seem to move about in the lilliputian land that is created for them in the dish gardens; its temples are theirs and the curved bridges seem meant to hold a fisherman with his rod or some blue-clad lady with her sunshade.

These clay figures may be purchased either singly or in sets. They are made with wire attached so they may be held firmly in place in the moss, where they carry out the color of flowers in the greenery. They not only give living suggestiveness to the tiny dish garden picture but bright color as well.

Bridges, temples, shrines, pagodas, lanterns, tea houses, farms, inns! Any of these may be chosen with which to make one's own interpretation of picture

building; and the best fun is to buy as many as possible and have them on hand. From time to time change the groupings and buildings in your dish garden. You will be amazed at the results for, lo, with a transposition your whole picture is transformed! The Japanese use their little figures sparingly and change them often. There is great fascination in this. One never wearies of the same scene when it can be given new interest and can be changed to something wholly different.

Buy as many figures as you can. Keep them in some convenient box. Add to them as you find new ones. Become a collector of these bits of Japanese life. They constitute a most interesting collection for an adventure in dish gardening. Besides, there are always gifts to be given away, for one's friends want dish gardens, too! What more suitable or satisfactory gift for a birthday or to carry to an invalid than a little dish garden? The figures are at hand in your collection! There is a saucer or a bowl! Your florist will have the plants! And there you are—it requires but little work to assemble the materials and make the dish garden. Say it with dish gardens!

It was while looking at a Japanese dish garden that I suddenly caught an idea that led to the writing of this book. I said to myself, "If the Japanese interpret their own life in their dish gardens, why should not we make dish gardens in our own way? No sooner was the idea mine than I began to develop it, and so American dish gardening was born, embracing artistic toy figures in porcelain and clay figures that I modeled.

The china figures were found ready made, and these were most unexpectedly fitting. In shops of all kinds I came across figures of china representing tiny people, animals, houses, fairies, witches, gnomes in scarlet coats, etc. There was a world to choose from in the shops that deal in favors, in toy shops, in gift shops and in shops that sell delightful foreign novelties in carving, pottery or bronze. Soon I had a collection of these, also miniature wooden villages, Swiss chalets, carved peasants, tiny cows, dogs, families of animals, Indian elephants, and so forth.

I collected anything I could find from a wayside shrine to a penguin. Such shopping is truly good fun. It has all the spice of "collecting," and with these materials at hand one knows just what to give for a birthday and for the little unexpected presentations that are made now and again.

One may pay much or little for the figures. They may consist of some choice bit of imported art, and such a collection may have real value. To pick them up as one comes upon them and to suit them to a dish garden landscape is great pleasure to the one who has started in an adventure of this kind.

The strange things about these figures is that when the groupings are changed in a dish landscape, an even greater change is wrought than is brought about when the figures in a Japanese dish garden are changed. Where a small figure or small animal is used, the landscape assumes larger and wider proportions. Its trees will appear taller and its rocks larger, and the bit of water that was but a stream will suggest a river!

On the other hand, a large figure dwarfs the landscape to something intimate and small.

Nevertheless, be careful not to overdo it. Do not work out the dish picture you wish to suggest with too much detail. If you do, you will fail to achieve the artistic and attractive. You will make the garden a jumble of toys and nothing more. Learn to be reserved in the use of the little figures; use them as color notes to accent the green, much as flowers do. Group them carefully. Do not use one more than is necessary to suggest the theme of your dish picture.

One mermaid or two! Not six or seven! And if you have mermaids, you will not need any other interest. If you like, you can have two or three tiny perfect seashells, an eighth of an inch in size, on your beach—that's all!

In buying figures one is limited by what other people have to sell. The exact figures we may be hunting for cannot always be found at once. When I discovered this, the thought occurred to me: "If the Japanese make clay figures for their dish gardens, why cannot we do the same?" Forthwith, I began to look around for a self-hardening clay with which any person could, for the mere fun of it, model his own dish garden figure interest.

I soon found this in "Moldolith," self hardening, that comes in tins of various sizes. The clay may be had in different shades of color, the best for the purpose being a light green that looks much like green-bronze when the work is properly dry. With "Moldolith," a few tubes of oil, or Tempera paint, and a brush,

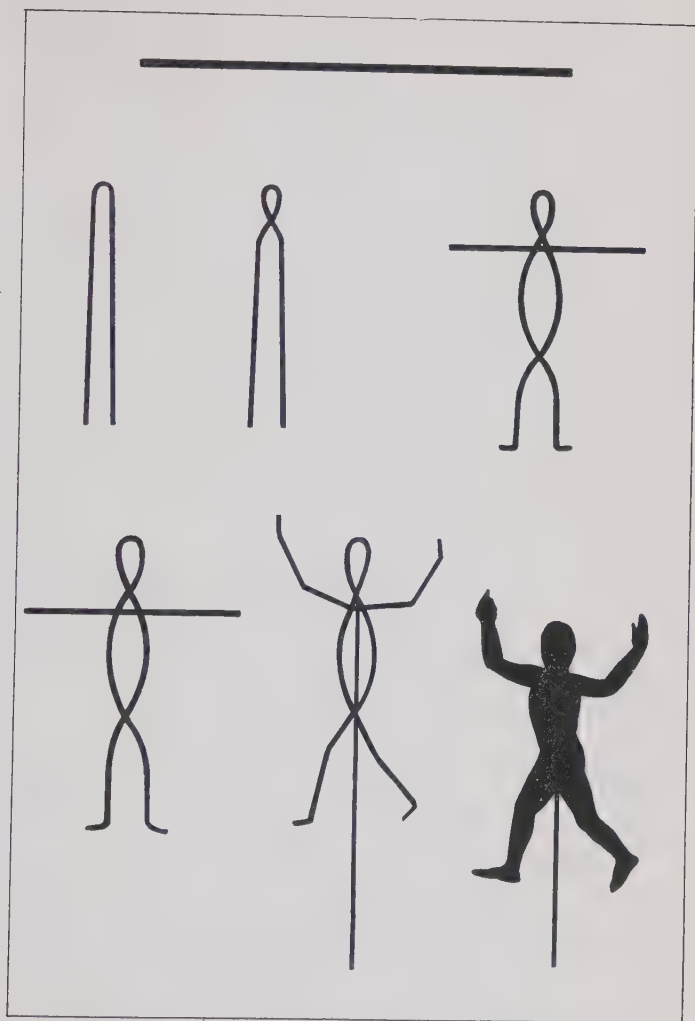
any subject one wishes to illustrate in a dish garden can be modeled on short order. Varnish figures when dry.

Where large figures over an inch in height are to be modeled, it is best to use a backing of copper wire to hold the clay. The wire is bent to the action desired and the clay fitted over it, shaping with one's fingers. A wire at the base of the figure, as in the Japanese clay figures, permits its being held upright and firm when placed in the ground standing.

What size figure do you wish to make? Nothing over four inches high, I hope! Smaller figures (one or two inches high) produce better results for the beginner, for in these the detail is lost in the suggestiveness of the whole. Of course, if you are a craftsman, you may use modeling tools and strive for perfection. However, you need have no special skill other than would be required in handling a lump of wax or even a bit of plasticine.

Cut the wire to twice the size of the figure you are desirous of making. Bend it in half, or in other words, double it. This is then the height of the figure. Twist the bend. That gives the head. Cut a piece of wire the length of extended arms. Wind this around your doubled wire where shoulders should come. Have you not the basis of a figure such as children draw in pencil? To give it action, bend the wire. See illustration on opposite page.

When the wired figure has assumed the right attitude, apply small bits of rolled clay, thin for the arms and heavier for head, body and legs. Shape the whole.



*Wire skeleton of the modeled dish garden figure*



An orange-wood nailstick will answer if you have no implements of the modeler's craft.

Keep the "Moldolith" damp, for it dries when open. A wet cloth should always be placed inside the tin and the tin itself kept closed. It will shrink a bit as it dries out. Watch for this in modeling. By wetting the fingers a smooth finish is produced.

Let your figures stand until they become quite hard. Do not attempt to paint them at once, and do not mix your paint with much oil; it should be used dry.

Anything you want to make, you can make. Witness the dish picture of *St. Francis and the Birds* or the *Nativity*, in which I worked out the color symbolism of the Italian Primitives.

"Moldolith" will help you to make a sundial for a garden scene or an Italian fountain; you may create something lovely in the way of suggestive sculpture, as in *Little Pan* or *Wildcat*. If your sun porch has no fountain or pool, provide it with a jade-green pottery dish with Pan upon one of its jutting rocks and a pine or fern worked into the dish picture, and, presto, you need no electric fountain to suggest coolness and repose! The stream and the quiet of the woods are close to you!

This application of craft work in dish gardening is wholly new. It should be useful where craft or art is taught in schools and give scope to all child project play. Teachers will find in it a valuable asset in illustration of a story, or as the subject matter of a lesson, after which the dish garden may remain to be enjoyed and to teach its lesson through visualization, as well as pro-

viding a source of pleasure and a decoration in the school room.

With "Moldolith" it is easy to work out personal interpretations—little scenes that you want to remember—just as you would make a pencil sketch of them. Reproduce these scenes with earth, stones and clay. They will serve as miniature reminders—pictures that will keep on growing. Reproduce the shrubs and trees as best you can, trying to secure a plant that is in proportion and true to reality in suggestion. Then model your tiny house after your own cabin in the woods or your own summer place among the hills. Or is it a brookside you remember and love? All achievement is at your fingertips to command! Great skill is not required in this undertaking.

It merely opens out another path of adventuring to the one who has gone in search of dish gardening happenings and amusement, beauty and creative self-expression.



## *Chapter VIII*

### **Various Types of Dish Gardens**

THE dish garden may take many forms. In Japan, where the art of dish gardening originated, Hachi Niwa, or landscape-making in a shallow bowl or tray, is pursued as an art. Bonsai is a variant of this. It is a dish-picture in which dwarf plants (trees chiefly) are the one interest. It holds no picture but that of Nature's own. It is any kind of dish picture that concerns itself with the decorative line and form of plants that reproduce a rock or hillside with trees and the like, and does not include figures.

Hachi Niwa is usually made in an earthen bowl or shallow tray—blue mottled china or plain white. It varies in size from eight to twelve inches—or slightly larger.

The artist in Hachi Niwa first maps out his landscape in clay, on the base of his dish, minutely forming all indentations in perfect proportion to reproduce, possibly, an actual scene. He then fills it with earth, stones (chiefly volcanic rock), moss and dwarf plants and trees. Simplicity, reserve, perfect proportion and balance, as well as poetic interpretation, govern this as an art.



*The Nativity: A Christmas Dish Garden*

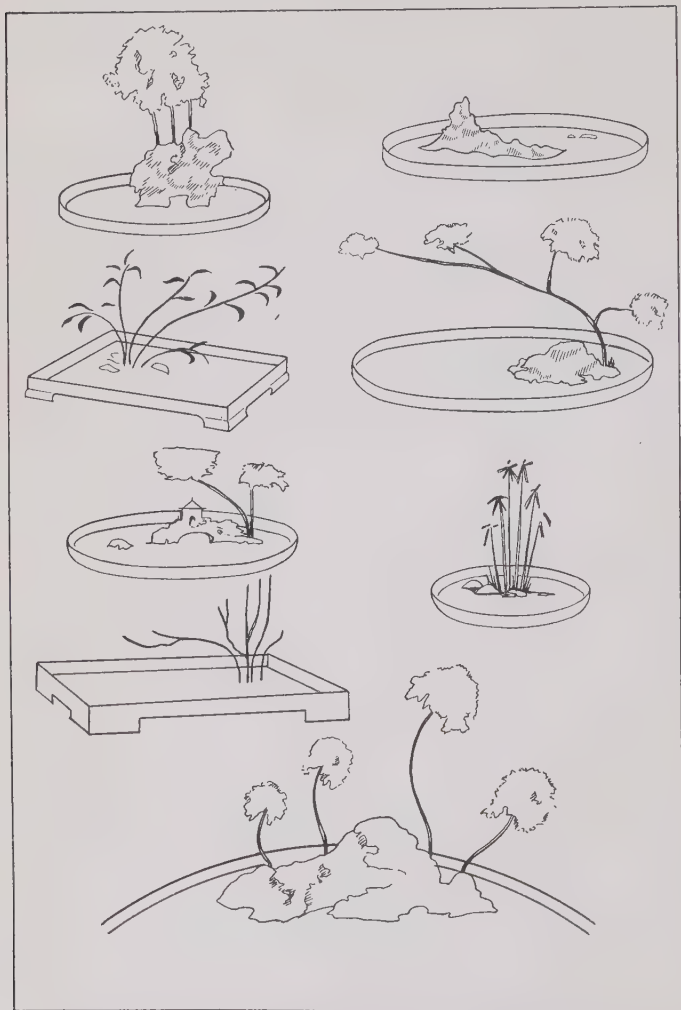
Here an attempt has been made to imitate the Primitives through symbolism of form and color. The Tree of Life is *Pilea muscosa*, very graceful in any dish garden. Figures were modeled from self-hardening Moldolith and painted with oil paints



Bonsai is like it, except that it is even simpler in exquisite harmony of line, and confines itself to dwarfing. It has its different schools and masters, whether it be the reproducing in miniature of trees that preserve their natural lines, trees bare at the base, trees overhanging a rising ground which appear to throw branches over a rock, weeping or downward growing trees, or trees having a formal, arrangement of branches. All may be used to reproduce a picturesque scene without attendant figure interest—little jewels of perfection, decoratively perfect in line and harmony, as lovely as a simple Japanese flower spray.

As a nation of craftsmen and artists, the Japanese are willing to take time to achieve art through patient cultivation and waiting. The tiny trees are pruned, bound and stunted in their growth, and in the course of years, they are things of beauty to behold, perfect miniature forest giants. This art is an accomplishment of the nobility, and is handed down from generation to generation, just as we hand down a perfect American antique since we have learned to value its art. There is no "made while you wait" about it.

For us moderns who want things "ready made," there is the "ready made" commercial garden that may be bought at the Japanese shop. In it there is a sameness of theme and a dreary repetition—English Ivy, *Dracaena* and perhaps a Japanese fir or bit of Japanese Rubber plant (*Crassula*). You may use this garden for decorative purposes, but it is really made for trade. It is a far happier experience to interpret a little Japanese scene for oneself after one has



*Plant arrangement suggestions for the dish garden*



learned how to place its details of lantern, temple, pagoda, stones and bridge appropriately. This I have done in *The Way of Life*, where you see a Buddhist learner, deeply intent on his book, standing in a narrow, winding path that might be part of a temple garden. Perspective and depth are attained through placing high rocks at the rear of the dish and at its sides. The garden is moss-covered with winding gravel path, and has all the appearance of a real scene. Compare it with *The Garden Bridge*, a commercial garden, and you will quickly see the difference. The one is both decorative and real; the other, while charming, is not true to a real scene. Its plants are not in proportion to reality.

In beginning, however, you may experiment first with the garden of sand. This you will find best illustrated in *The Golden Sands*, where sand plays the principal role; a simple shore and a clump of moss give color.

The school or project play variety of the dish garden of sand is used in the same manner as the sand box but in a more perfect and artistic way. Such a dish garden may be put together quickly by a busy teacher, and it will live a long time. *Camels in a Desert* is this type of school garden.

In Japanese shops you will find also the pebble gardens, made on shallow trays with white pebbles or marble chips. Horseradish root, carrot tops, beets and parsnips may be grown therein, timothy, parsley seed and lawn seed playing their part in such a garden. The roots may be sunk in damp fiber and grown in that way. California redwood burls make tall, graceful

greenery, and these may be obtained in the Japanese shops. Frequently the plants that the clever Japanese offer you are subjects you can grow for yourself; for instance, a slice of horseradish root makes most wonderful and decorative green leafage. It gives the tropical effect and is splendid for dish garden use. Beet tops give color and decorative line.

A pebble garden, however, will not be the artistic thing that a more carefully constructed dish garden will be. It has "toy charm" but it is not as artistic. It is apt to be overloaded. Yet, if one is willing to be reserved in the use of plants and figures, there is no doubt but that one can use a pebble dish garden effectively, and that it will last a month or so before requiring renewal. My *Chinese Dish Garden* shows this.

If one is seriously interested in dish gardening the sand and the pebble gardens do not hold one's attention long when one is adventuring. The garden lover wants more serious plant growing. He likes a problem to master. He loves Nature best, and as Nature comes in varied moods, so there are many moods your dish garden may assume. It may have the seasonal aspect, even. If it is properly constructed, change may come to it as often as you wish. You need but change its figures and you will have a wholly different picture.

Those who dish garden are quick to discover a desirable twig or even a mere stone that is suitable for their garden. In dish gardening one learns the soul of things, for even the furnace clinker may be beautiful if looked upon with eyes that see it properly, and may serve as

a snowy mountain peak of many shaded colors. As Emerson has said:

“Ev’n in the mud and scum of things  
There alway, alway something sings.”

In the garden I loved best, *The Pathway of Life*, I used coal clinkers to obtain the effect of distance. These may be colored with paints to accent a color scheme. Their varied shadings are as enticing as a lump of volcanic-looking coke, which is always delightful to use in making dish gardens.

Burned coke, too, holds shades that may serve as accents in a dish garden of either earth or earth and stones and water. Judiciously handled, either by building up in the center of the dish, as in *The Smallest Gardens*, or building up in the rear to form a hillside or a crag, it is always good material.

Types of dish gardens vary with the theme interest that is worked out in them. You may shape the moist earth in any form you wish and plant accordingly.

It matters not how small your dish is or how large; it may hold in miniature a single peak or many mountains.

Your own creative ingenuity will lead you on. You may build with a rock in the center of your dish and range plants about it; or, you may place a single rock, like an outstanding boulder in a water landscape, in which case soil must be forced into some crevice of the rock and the planting made accordingly.

You may prefer a subject that has a winding river with rolling landscape beyond. You may like merely the suggestion of a shallow inlet or an intimate brook

shore. All these are types you may make without much experience. Figures give color notes therein, while plants provide decorative lines.

Still another development of dish gardening will present itself if one cares to pursue an adventure quite alone, with a brief suggestion here given. This consists of a dish garden, lifesize in its plant interest—much like *By the Stream*. Where very large and handsome bowls or large size shallow plates or dishes of unusually exquisite decoration are obtainable, one may build a “real garden,” in the manner of the Japanese, with stones or with a trellis, perhaps introducing therein a small gazing globe on a pedestal and a winding path.

Birds, frogs and other garden creatures in pottery or bronze may figure therein, but they should be used only to suggest garden interest. One such subject is better than ten. Be reserved and do the work as well as you can, in the Japanese manner and with the feeling for the poetic that follows after imitating Nature.

In some one of these dish gardens and their variations you will find all that you seek. Each one embodies unlimited possibilities and may be developed in a great number of different ways.

Since we do not look at the world with eyes of such trained artistry as do those who have created the dwarfed trees and made them into a real horticultural art, we may happily be satisfied in giving creative motive to our handicraft of dish gardening to interpret and express ourselves, striving always to show beauty, and using such simple things as pebbles, plants and earth.

## *Chapter IX*

### Care and Renewal of the Dish Garden

THE care of the dish garden need scarcely be mentioned, for dish gardens need no special care. They recommend themselves to busy housekeepers and to those who like to have growing plants without giving them overmuch thought or attention. A garden requires sun occasionally, like all growing things, and will last better when it has sun to thrive upon. If you are not blessed with a sunny window, do not despair; there are plants that need light only, and the dish garden is a hardy thing. Keep yours in the light and it will live. When its moss grows brown, simply renew it.

If, through lack of proper light, your dish garden requires renewal of plant life, it is an easy job to clear out the soil and replant with fresh material. The dish garden is a perennial grower. It comes back, as you wish it, year after year. All you need to do is to encourage it to make you another picture! In less time than it takes to tell about it, you may resurrect a dish garden that has dried up during your absence on a six weeks' trip to Europe and back when you closed your apartment and left your dish garden there without

water in its bowl! Such resurrection is not possible in connection with a goldfish bowl, for once dead, no goldfish will come back! Really, with a goldfish for a pet and a dish garden for a plant, I think the sunporch of the modern bungalow has achieved efficiency in the art of neglect. You simply give them a passing thought and they take care of themselves for a week at a time—or more! Could anybody ask more than that?

No one who starts a dish garden need say, "Oh, but I dislike to spoil so lovely a pottery bowl by putting cement into it! The cement may be entirely and completely removed, if you desire to put the dish to another use.

When I found new dishes that I wished to use, I have always removed my stones and cement from the old ones. Of course, to accomplish this feat it requires cautious wedging of the stones with a broad-bladed knife. Little by little, you free the dish and both stones and cement come out. It is useful to know that one may do this in case one thinks of an improvement, or wants to change the character of the dish landscape from that of a shore, say, to a river or a mountain landscape. Oiling the inside of the bowl when building helps!

In all my many years experience with dish gardens, I have never broken any dish when removing cement therefrom, but I used the cement clear, without sand mixed in it.

Whether a glass dish would respond to this treatment of removing cement I doubt. The shallow glass bowls that I made use of in *River Indians*, *Brookside*

and *The Goose Girl* were such a delight that when they had passed through a winter or a spring and summer, and I was rather in the mood for a new dish picture, I merely cleaned the dishes of earth, washed them and set them aside, certain in the knowledge I would come back to them again later.

Every dish gardener should have a collection of dishes to use in this way. If I had the space of a home, I probably would not renew the dish gardens, but would carry them to new tables and other windows or parts of the sunparlor, porch or terrace. However, I live in a small apartment, and as my apartment closes its four walls upon me without a garden, I have taken special delight in this particular form of gardening which is open to all who are thus shut in. When one has but a paved street to look out upon, the dish garden is certainly a joy with its restful stream and its fresh, green, living landscape. It carries one far away to Nature's own garden spots, and one may travel by staying at home through the simple means of changing the locale of one's dish garden geography.

Garden lovers are never lacking in imagination; and so the dish garden that can be anything you like, any time you like, recommends itself to all who cannot go away on vacations and whose lives need the renewal which comes through the peace and quiet found in the wildness of hillside or wood, or in the garden where one is close to the earth and growing things.

If the dish garden is very small a little spray or cheap atomizer provides a fine watering pot for it; otherwise, water it in the ordinary way. In gardens



that contain evergreens use a spray often. Firs require it. But do not water the dish garden too much. Remember that the moss keeps it damp, and where it has water in its riverbed or stream, it will take care of itself until the water is taken up.

From time to time, if sand or earth should drain down over the banks, just clear out the basin of the dish with a sponge and wipe it out clear. Then refill the dish with water.

If you have a cactus and sand dish garden, it will not require any more care than a dish garden of moss or earth. There is nothing that demands less care than goldfish, cacti or dish gardens!



## *Chapter X*

### **Varied Uses of the Dish Garden**

MANY are the ways in which the dish garden fulfils its usefulness. It finds a place not only in the modern home, but also in the camp, the school, the public library and the settlement. It is a delightful new interest for the shut-in who is denied the outdoors and the joys of gardening. It ever opens new vistas into other lines that are in some way related to it. The craft, the gardening in simple form, the modeling of figures or the acquirement of a "collection" all give varied interests developed play for one held indoors.

The chief use of the dish garden is decorative beauty. Its dish echoes or introduces some note of color indoors. It holds the plant interest which is always desired in furnishing, and it gives a picture that may be changed from time to time—a picture small enough to be held on a busy desk, on the dining room table, on a stand or upon a standard in the sun parlor.

Wherever you have a place for flowers or plants, there you may use the dish garden. It does not wither as flowers do, and, unlike a plant, it practically cares for itself.

As for using a dish garden on the bricked terrace, it is lovely there also, placed on a low stool where one may look into it.

Large and small dish gardens have each a special place if you love plants and wish to have them growing for you as they would naturally in diminutive scenes that have an artistic outdoor setting.

Whatever your interest may be in sports, in outdoor play or living, you may echo this in the subject of your dish garden—fishing, golf, swimming or boating; or, if you like to travel, you may make some little foreign scene that is quaint and pleasing and that fits the interest of the library or living room in which it is to be placed—some scene of old Japan, a Swiss chalet by a mountain stream or perhaps an old Western scene with a prairie schooner at a river crossing and trees overhanging the stream. You may have a glimpse of India, a South African jungle, and Arctic scene or one in the South Seas. All you need to do is to work it out yourself with a few little figures, which are easily obtainable, or the figures may be modeled with unskilled fingers. Plants are everywhere. Earth can be bought or dug up at any time. Dishes are to be had in all shops and at all prices. The costly ones will make wonderful dish gardens; so will the cheaper ones.

Those who delight in making table decorations will find that a dish garden, arranged for a special occasion, is good fun. It may impart pure decorative loveliness; on the other hand, it may emphasize the occasion as a Halloween party, a Christmas party, an Easter party or a Thanksgiving dinner. Raised on a standard in the center of the table, the dish garden provides an appropriate setting through its picture. The youngsters at a children's birthday party will delight in a

dish garden if toy figures of children are used therein. Where the one who is being honored by a birthday party has a special hobby, the dish garden may echo that hobby in some delightful way.

For a special event, it is but the work of a moment to arrange new figures in a dish garden you may have at hand; or, even making up a new dish garden for such an occasion does not entail more work than buying flowers and arranging them. The latter will not live, but your dish garden will.

Those who once have dish gardens want to have them always. They find themselves collecting figures with which to change the interest. They are always coming upon new ways to use and enjoy the gardens, aside from the purely decorative one of house furnishing.

The sun parlor, however, is the place that seems exactly made for a dish garden; there we have sun and air, and every intent to make it an outdoor place. Its furnishings demand some plant interest. Plants require care, but to the dish garden no thought needs to be given; it irrigates itself. Even if your sun parlor is screened off from an unpleasant outlook by curtains, the dish garden gives you a lovely landscape to look at and enjoy. The color of its pottery bowl is an added joy. *It belongs right there.*

If you are a shut-in—kept indoors by winter weather or illness—the dish garden offers you, in its small bowl, the outdoors which is denied to you. At will you can escape to a *desert island* with fish-globe mermaids and palms, or to a *real brook* where grass grows high on the bank and a tiny footbridge spans the stream in which

overhanging trees cast their shadows. It is something growing—a delight to watch, if you are ill. Changing the little figures frequently gives you something to think about in your narrow world of four square walls.

When convalescent, you may even make the little figures yourself and construct your own dish garden along the path of your own adventure. Materials are not hard to handle. There is curative blessing in craft-work, and in growing things there is always amusement. The mental outlook is stimulated through the creation of new interests which does much to pass the time away and as well hastens the cure.

To the shut-ins everywhere the dish garden brings the plants, seeds, and earth that all gardeners love. Dish gardening takes so little time! The dish itself takes up so little space! Anyone and everyone can have a garden indoors!

The city settlement can have a country landscape to bring the freshness of outdoors to those denied its peace and beauty. Members of children's clubs can make the dish gardens, and thereby learn to know trees and streams, if only in miniature.

In schools and libraries, too, there is special application to the uses of dish gardens. They may be used in kindergartens as illustrative of many subjects. The very little child may be taught handicraft in lowest terms, painting a flower pot drainer and arranging earth or sand in it, after building the low wall that makes the bank. In this garden he may illustrate some subject that is taught—perhaps a nature lesson;

or he may have wild bulbs and watch them unfold in a common garden that belongs to all.

It is an interest that older boys and girls have also—this craft of making tiny gardens in dishes. They outgrow the sandbox as they are promoted, and the toy landscape in small is a little kingdom with its special appeal to them. The older classes, with their craftwork in modeling and painting, may find a project play effectively carried out in individual dish gardens. Lessons that combine art, nature work and craft may illustrate geography or history.

With boys and girls there is nothing that a dish garden may not illustrate in concrete form and they will enjoy the fun of making them. Only abstract subjects like arithmetic do not grow in dish gardens! The art teacher should find in them new material by means of which to teach applied art and craft. The library story teller, the kindergarten teacher and the school teacher should find dish gardens graphic for illustration and teaching. Boys and girls outgrow the sandbox. The dish garden may take its place for project work and illustration of many themes.

So, too, the playschool, the vacation school and the camp should all know the dish gardens. While a child's version of a dish garden is more apt to be one of toy interest, it may also be one of living things as is shown in *The Goldfish Pool* where a garden scene is represented with toy figures that anybody may pick up on a ten cent store counter. The garden is flat, with pebbles or bits of slate for its stepping stones, and in a shallow basin a toy goldfish "swims."

Such a dish garden as *The River Indians* is graphic in its picture of aboriginal life. *The Fishing Village* might offer innumerable themes for an English class, as *The Real Brook* would to the class in nature study.

In camps where pupils can go on a hike and obtain their own materials, there is the fun of finding them and making use of them afterwards. Boys and girls learn much about plants through making these diminutive gardens in dishes. They learn to observe formations of Nature closely.

The children's reading room should also be provided with a dish garden, taking the place of necessary plant decoration. Its appeal to the child is through the subjects it illustrates and this is continuous with the changes which are constantly made. Have you a program with certain types of books to offer the children? Work it out in the dish garden! Suggest a book with the background and figures.

Spring, Summer, Autumn and Winter may be represented in the dish garden, in their changing suggestiveness, as you will see illustrated in *Springtime*, *Summertime in an Old Garden*, *Autumn Hunt*, and *Wintertime*.

For holidays like Halloween, Thanksgiving, Christmas and May Day special dish gardens may be worked out in quick time, serving as table decorations or center pieces. Placed on a standard they are most effective.

In this way the children's reading room may use special displays in dish gardens, for plant interest and as well to suggest timely interests and special books to the children. These dish gardens are attractive placed in a window or on the charging desk. Figures for them



may be collected as special seasons bring them around. The collection remains a permanent one for the librarian's use. However, in making dish gardens the librarian should learn to suggest rather than allow herself to overload with toy details that are not artistic and often spoil the effect of an otherwise charming garden.

The appeal to the child is through his world in small. Stevenson has pictured this in *The Little Kingdom* in his *Child's Garden of Verses*.

There is no reason why children themselves in their clubs (garden and nature clubs, Scouts, Pioneers, and other junior activities) should not use the dish garden to interest and teach elements of craft, of nature study, of flower arrangement and of the rules of landscape gardening that are basic in making happy groupings.

These are by no means all the uses to which the dish garden may be put. It may even become a commercial venture to the one who wishes to make these gardens for sale. There is a great demand for the dish garden for sun porch and interior use, especially as a growing interest that needs little care. Its colorful bowls, its hardy plants, its picture and art quality recommend it for use in the modern home where space is economized and where everything must have a use.

The dish garden's use is decidedly ornamental, but in addition, it gives plant interest and has the charm of a unique bit of art, choice and living.

The one who undertakes the commercial venture of dish garden making should find it profitable, for these gardens bring good prices. Where one buys in quantity, wholesale prices may be obtained on dishes, plants

and figures. One's materials, consisting of pebbles, stones and cement, do not cost much. It would be well to make up a sample garden and submit this in order to secure local orders or to advertise your ability and dish gardens for sale.

Flower booths at bazaars now offer dish gardens for sale. They make delightful gifts at all seasons.

We may not be able to make Hatchi Niwa, for we are Americans, not Japanese and cannot hope to follow in their art except from afar, but we may interpret it for ourselves, in our own way, and give others our idea of what brooks, streams, mountains and shores are like in an interpretation that is poetic and lovely.

Dish gardening is ever an escape to things beautiful. It is a self-expression that gives creative scope to personal tastes. One may follow it in many ways and make many different kinds of dish gardens. "Once a dish gardener, always a dish gardener" is an apt saying. One makes progress. One learns. One strides ahead. And ever there is a new horizon of adventure, an unconquered road before one. It opens ever new interests and is always changing.

In this book I have endeavored to show chiefly dish gardens that would be practical for a beginner to follow as they are all very simple in construction. You yourself may vary them and enlarge upon your art.

The world of indoor plant growing is before you. You may make dish gardens for every use. Those of you who have large and beautiful estates with extensive gardens may also delight in the dish garden

placed in sun parlor or on bricked terrace. It will always be lovely there. The owner of a modern bungalow whose space is limited may use the dish garden for plant interest anywhere. The dweller in a roomy city apartment, as well as the one who lives in "one room and bath" or studio, may have the freshness of outdoors and the fun of gardening in small. Everyone should learn to make a dish garden! *Everyone* should own many dish gardens!

To all who follow me I promise a delightful adventure! As you go upon your way questing for bright pottery bowls, plants, and little art objects to place in your pictured landscapes, you will many times feel the thrill of creating a world of your own. Your dish garden will teach you more than composition, line and color. It will give you more than mere plant growing. The dish garden echoes the pastoral symphony of Nature in its varied moods and it will bring to you in small the recreation, the peace and the poetry of outdoors.

When you find these blessings within cramped walls, through your own adventure in dish gardening and craft of creating, it will be the reward of your quest, and with it will come happiness, as it came to me on my own Adventure in Dish Gardening.





## PART II

## *The Woods*

Nowadays, though we may live in the city, the automobile and bus will convey us anywhere. What could be more fun than an excursion to find moss in a woodland?

Moss of various kinds is used in dish gardening, so also is lichen. Seek it in its own place by the brookside or in the woodland. You will see the woods in a new way when hunting for treasures.

You will find Groundpine, Wintergreen and the many little woodsy growths that may be grown indoors. Partridgeberries with leaves that last through the Winter are there if you know their haunts.

Small tree seedlings may be found, but these are difficult to transplant successfully and they live only a short time.

You will find ferns in plenty and in Springtime Jack-in-the-pulpit plants will be waiting for you. Woods abound in treasures for the dish garden.



*The Woods*

PHOTO BY PATTEN BEARD

## *Pebbles, Stones, Rocks and Clinkers*

Not until you have embarked on your dish gardening adventure will you realize the beauty that lies in stones and pebbles. Brook stones are very lovely in their jewel-like colors. So also are sea-side pebbles. Form and substance vary. Each has a use you will discover as part of your own personal adventure in dish gardening.

For the volcanic rock so largely used in Japanese dish gardens, coke may be substituted.

The humble furnace clinker makes a wonderful snow-capped mountain of rugged appearance, lending distance to the dish landscape. With the aid of a paint brush, it can be slightly touched up to give the moss tones at its base; but quite often it is very lovely in its natural coloring. Paint sinks in and mellows on a clinker. Its placement in the dish garden changes it into something noble and lofty, so that one would never suspect its source. It is a towering rock, or a peak in a majestic landscape done in miniature.

Colored rocks and bits of shale may also find a place in dish gardening. Use whatever stones come to hand. You will discover that mere garden stones, when washed, find their meaning in a new way.

As Maeterlinck pictured the soul of sugar, milk, fire and water in his drama of "The Blue Bird," so the dish garden dramatizes in its scene the soul of stones, clinkers and pebbles.





*Pebbles and Stones in Shallow Brooks*

PHOTO BY PATTEN BEARD

## *Materials for Dish Gardening*

Assemble your materials and dishes upon a good work table spread with thick newspapers. Mix cement in a little water to make it thick and stiff; Some sand may be used therein if you like. Cement comes in both light and dark shades and may be purchased in large or small bulk in builder's supply houses or florist shops. It dries over night.

Plan your dish garden according to diagrams in the chapter on *Construction*.

Materials are easily assembled at any time. they are inexpensive and close at hand, either for personal use or for a class project. Moss may be secured at a florist shop, as also plants in small pots.

For making modeled figures, secure through your local paint shop the clay called Moldolith.

Tiny figures of china, clay, wood or bronze add a final touch of interest and charm to the picture.



*Materials for Dish Gardening*

## *Plants for Dish Gardens*

Plants are the most important item of the dish garden. They should convincingly suggest reality through their use and application to the diminutive landscape you build.

As a landscape may be anything you wish to represent, it remains as part of your personal adventure in dish gardening to chance upon the right plant at the dramatic moment of your adventure. Once started, you will be amazed at the excitement and interest this involves for the garden lover!

Palms, Cacti, Ferns, water plants, garden plants, bulbs, and wild growing things all have their own interpretation.

Even a twig, cut and placed in damp moss to make a "tree," will remain freshly green for several months where one does not have access to a nursery from whence the real little trees can be purchased for dish garden use.



### *Plants for Dish Gardens*

*Top:* In this collection may be noted Cacti in variety, small Boxwoods, *Ophiopogon jaburan*, *Pandanus veitchi* (Screwpine), *Anthurium mandaianum* and *Festuca glauca* (Blue Fescue). *Center:* Table ferns and small *Dracaenas*. *Foot:* Palms, foliage plants and the treelike Artillery Plant known as *Pilea muscosa*, all in two, three and four inch pots. COURTESY HENRY A. DREER NURSERIES, RIVERTON, N. J. AND W. A. MANDA, SOUTH ORANGE, N. J.

### *Wild Bulbs for Dish Gardens*

Wild bulbs, as well as the cultivated garden varieties, may have transient use in dish pictures. I found Jack-in-the-pulpit bulbs on wooded hills in the Spring and brought them to my dish gardens to watch them unfold.

Where Lily, Daffodil or other bulbs are used in a dish picture, the development will be similar in arrangement to *By the Stream*.



*Wild Jack-in-the-pulpit Bulbs*

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## *Waterside*

Here we have a twelve-inch dish arranged very simply to give a shore landscape effect without the use of figures. For this type of dish garden a container of either green or blue should be chosen. In the present instance, the dish was a deep water-blue in color with decorative markings.

The shore may be built up with beautiful brook stones, or with ordinary pebbles gathered at the seashore. Earth is then filled into the space designed for it.

For a tree, a handsome Asparagus fern is used, planted with decorative intent.

Grass seed is sown over the soil, and in short order there appears a luxuriant green covering.

Small Japanese dish garden fish may be introduced into the bowl of the dish to give color. They come in sizes of one-half inch, two inches and larger.

The bowl of this dish is used largely for drainage; it should not be filled full of water, as the bowl itself represents the water in its pottery colorings.

Use a spray to water the plant and grass.



*Waterside*

## *By The Stream*

*By the Stream* suggests real gardening possibilities when a large container is used. The same idea may be followed with other plants than those shown in illustration. Water may be omitted and a number of plants arranged in the dish to represent a garden, with gravel walk on either side. Follow diagram 3 or 4 in construction, or when using a long container, diagrams 5, 6, 7, 8 or 9 (see pages 27 and 31).

In such "real gardens" one may introduce a trellis, a garden statue in a niche, or one may play with the idea of a gazing globe, constructed from a Christmas tree ball with cement standard. Infinite are the "real garden" possibilities.

The container illustrated was over eighteen inches across, and the plants used were the common *Aglaonema*, *Dracaena* and *Asplenium*. Any deep container (to be decorative it must not be too deep) may be used for a dish garden like this interpreting a simple picture showing life-size growing plants. The illustrated butterfly of painted wood adds the flower touch that is lacking where green leaves only are used. The green-bronze frog suggests a stream.



*By the Stream*

### *Dish Gardens In Smallest Form*

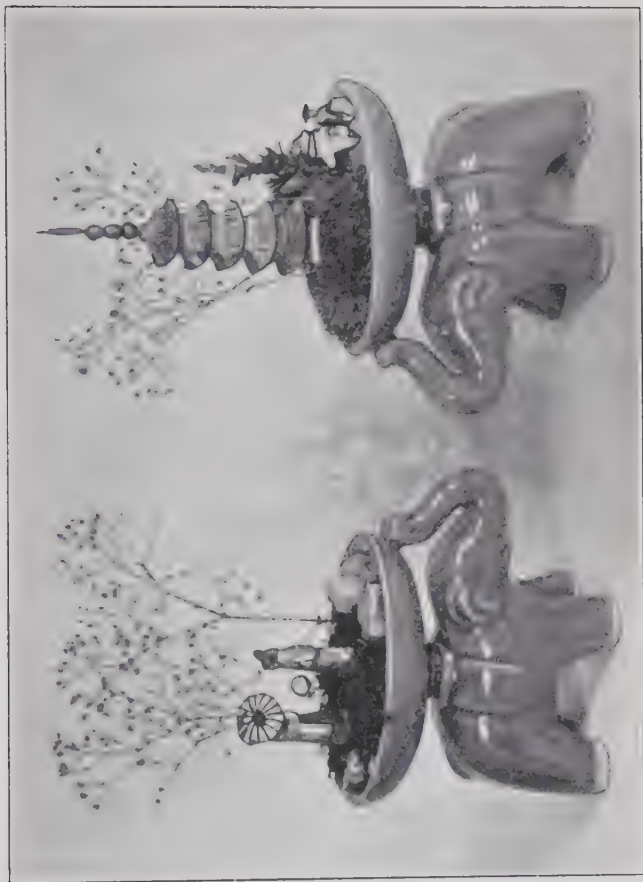
A wee dish garden is most suitable for a tea tray when one desires a bit of color in the absence of flowers. The gardens illustrated were made in pottery containers that were sold as ash trays in the ten cent store.

Moss was fitted into the bowls and wee pebbles slightly cemented therein, the latter producing the effect of most convincing stones and rocks.

Dried Babysbreath from a nearby florist was cut and placed in position to suggest blossoming spring trees. The Babysbreath may be dipped in a little Tintex to color it a rosy pink or soft green. Bits of fir may be introduced as twigs, setting them deep in the moss. Then the figures are put into place. If necessary, these are cemented.

Such tiny gardens are really quite lovely for prizes at a party. Given a little water, the moss stays green a long time and, later, may be renewed.

Instead of flowers on an invalid's tray, a little landscape such as this will be a delight; and the very desirable feature is that it may be changed as often as you like, in the mere twinkling of an eye.



*Dish Gardens in Smallest Form*

### *Dish Gardens In Small Bowls*

The Japanese dish garden is as frequently small as it is large. Remarkable landscape possibilities exist in the small bowls.

You may make flat gardens without the use of cement, or follow diagrams 2, 3, 4, 8, 10 or 11 (pages 27 and 31) for construction. The figures, of course, must be in perfect proportion to plants and construction.

These small dish gardens are excellent for desk or table. Either twigs or plants may be used in their make-up. Their covering consists of grass or moss, with the preference for moss, which is more lasting and satisfactory in such small bowls as these. Lava rock or burned coke, slightly painted, to carry the color of the dish, may be used to represent hills, rocks, promontories or cliffs.





*Dish Gardens in Four and Five Inch Bowls*

### *The Cranes*

This is an easy arrangement for hardy plants to assume. The dish is about seven inches across and, as it is turned, it shows a variety of little clay figures, such as are commonly seen in Japanese commercial dish gardens. Cranes and storks are especially decorative among the green and stand out well against the lava rock in the center of the dish, around which are grouped such plants as the Japanese dish gardener is fond of using: *Sansevieria*, *Crassula* (Japanese Rubber plant) and *Dracaena*.

The built-up rock furnishes the height that is called for when tall plants are used. The figures give a pleasing balance.

While charming, it is not realistic, but it has the decorative detail of a Japanese screen in which figure and flowers are merely used without reference to realism.



*The Cranes*

### *The Hidden Temple*

Turn the dish garden of *The Cranes* about and you will find the scene of *The Hidden Temple*.

Here a small red temple is built under the leaves upon the stone that forms the central tall portion of the dish.

Such a dish garden may be used upon a table anywhere and needs little care. It shows to best advantage upon a high standard, both for plant interest and color note in interior decoration.



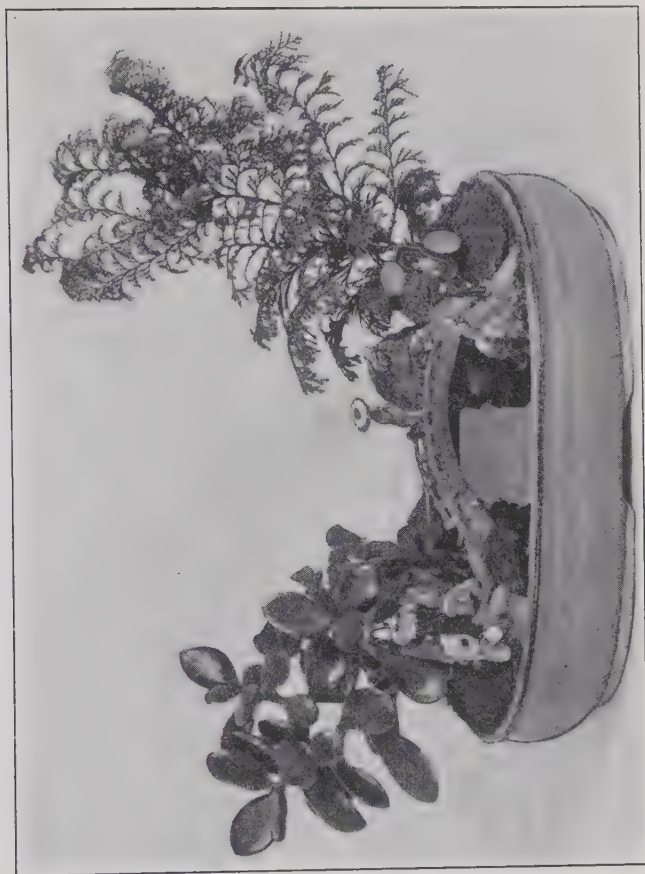
*The Hidden Temple*

### *The Garden Bridge*

This is a typically commercial garden arrangement, suitable for a window garden. It follows diagram 1. The rocks in the center of the dish are irregular in height, thus adding interest to what would otherwise be a flat arrangement.

The plants (Japanese Rubber plant on the left and Cedar on the right) require no watering, as the water which serves as a stream seeps through the cement and keeps the garden fresh. This water is renewed as it evaporates, and that is all the care the dish garden requires.

Many pleasing little scenes may be made with this arrangement. It may be varied with a tall rock and a smaller plant on one side, and on the opposite side, Cedar or any other tall plant, such as *Aglaonema*, *Dracaena*, *Selaginella* or tall fern. Roots may be grown in the earth on either side of dish. The everyday Horseradish, sliced, and started like a bulb in water, bears tropical-like foliage and is very decorative.



*The Garden Bridge*

COURTESY OF THE GREEN DRAGON TEA ROOM



### *River Garden*

This oval, gray-green dish holds a garden planted with evergreens and Ivy. It is based on diagram 9 (page 31), and its river shore is built up effectively with high lava rock to suggest a cliff formation and to give decorative interest and balance. A small shrine, teahouse, pagoda or temple might have been fittingly cemented atop one of the rocks.

Wee clay figures by the score for use in such a garden are to be found in Japanese shops. Such figures may be used in groups or singly and can be changed from time to time. It is best to buy a set of them.

While hardy English Ivy is out of place in a real Japanese dish garden, it is often found in the little dish gardens which can be purchased in many of the shops.



*River Garden*

## *Chinese Dish and Garden*

The Chinese dish garden figures differ from the Japanese. They come in soft pastel shades of pottery with a high glaze. They match well with the Chinese green lining dishes and bowls that one may pick up in shops importing Chinese art objects. Here a handsome Chinese plate fifteen inches in diameter is used to construct a simple dish garden whose basis is merely pebbles or coarse, clean gravel with a growth of Redwood burl.

The shallow plate is filled with fine pebbles and these are submerged in water. The mound of pebbles is arranged as a foundation for the pagoda, whose soft Chinese shades of lavender, purple, pink, blue and green are repeated in the plate's rim and in the coloring of the grouped figures, which are about two inches high.

The burls of Redwood may be purchased at most Japanese shops, or shops that deal in dish garden supplies, and when placed in water they sprout green shoots that are very artistic and decorative.

A garden such as this is quickly assembled and easy to make. Large stones or pieces of painted coke are its mountains. Any other growth, such as bamboo, or the Japanese evergreen so easily found in florist shops, might also be used here. Failing these, one may even sow the fine Japanese grass seed over the pebbles for greenery.

The Chinese figures come singly or in sets, as some of the Japanese figures do—bridges, birds, animals and pagodas that match. They are best used where they form a complete harmony of color and should not be introduced into common bowls. A Chinese dish with Chinese figures is best, as shown here.

This makes an effective bit of decoration when placed on a Chinese hour-glass stool in a sunporch.



*A Chinese Dish and Garden*

### *The Coral Strand or Golden Sands*

This dish garden was constructed after diagram 10 (page 31), which is most frequently a happy arrangement for a shallow circular dish. The dish was of a beautiful shade of light green, combining well with the yellow sands of the shore.

Where this diagram is followed, an irregular shore, in which a beautiful stone is set as a rock, is quite pleasing.

Although this arrangement consists only of moss, sand and water, the suggestion is perfect. One feels the quiet peace of the little inlet, and the moss convincingly suggests wild verdure—so much so that one is carried far away when looking at the simple scene made in the dish.



*The Coral Strand or Golden Sands*

### *Seashore*

A dish garden of mere sand and pebbles is here presented, yet it is full of seaside suggestiveness.

Diagram 10 (page 31) is followed but is slightly altered to the extent that the shoreline is made to jut out. This gives added space for figures on the sand and also gives opportunity to make a shelving beach with rocks.

Sea sand, brook sand, bird gravel or builder's sand may be used, the first mentioned being best.

Very tiny pebbles are introduced to make stones and just a few wee shells are tossed on the beach. A crab or fish may be placed in the water. These one may pick up at almost any Japanese shop.



*Seashore*



### *Child by the Shore*

This dish garden has a wide appeal. Its figures may be varied. A swimmer reclining on the sands, or a group of bathers may be substituted for the figure of the child. A deer in the act of drinking or a group of rabbits might be used.

Color in this subject is obtained through the use of colored stones that are veined and marked.

In place of a growing plant, one may even use a twig for a tree. However, dish gardens are more interesting with the introduction of living, growing plants.



*Child by the Shore*

## *Rocks by the Shore*

Among the dishes that one finds at Japanese and Chinese shops is the oval, traylike dish here pictured. It comes in dull blue or white ware and may vary slightly from this in shape. It makes an ideal dish in which to use roots or Redwood.

In this are placed horseradish root and carrot tops for plant growth. Any ordinary carrot, not too dry, may be cut an inch from its tops and submerged like a bulb in water. It grows a ferny leaf that makes excellent dish garden water growth planted in bulb fiber or earth after a week's good start.

In this dish ordinary coke is the volcanic rock of the shore line.

Another arrangement possible is a balance of two opposite shores with a bridge. The shore may be sown with grass seed, bird seed or fine Japanese garden grass seed that is very soft and thick. It may need occasional re-sowing or cutting, but the dish can be kept in order easily. The grass suggests the high sedges and rough growth of the shore, and no other plant interest is really required unless you like to give height to the dish and decorative quality through the use of horseradish.

Here, I used a small toy duck that came in a set of China toys in a child's barnyard. It was beautifully made and far more of an ornament than a toy. These sets of foreign toys often hold beautiful figures of small peasants and animals and should be in the collection of every dish garden enthusiast.

Miniature fish, turtles and other water creatures may be bought at Japanese shops and used in such a dish garden. In rooms that are overheated and dry, a garden like this will flourish where other plants might not thrive.



*Rocks by the Shore*

### *The Meadow Brook*

In the construction of this dish garden diagram 3 (page 27) was followed, and either a blue or green dish may be used. Even one of brown glass would be charming.

Here table ferns depart from the prosaic fern dish arrangement and give all the effects of clear brook shallows in which the blue sky is reflected. Plants are Victoria Brake (*Pteris*), Hollyfern and Birdsnest Fern.

This dish garden is more attractive than a fern dish, because it is so full of the spirit of a brookside scene, with its wild duck (a floating figure) lending itself to lovely reflections in the water.



*The Meadow Brook*

### *The Garden of Eden*

This garden, based on diagram 12 (page 31), hardly shows its arrangement, although it bears all the charm of its growing fernery. According to scale, the center of the stream holds rocks in place of the "island" shown in diagram, and it may be mentioned here that one may always interpret diagrams in this way.

If desired, the bed of the stream may be left dry, suggesting a summer brook.

The plants used are Brake (*Pteris*), Hollyfern and Maidenhair fern.

The Japanese container in which this garden was built suited the scene admirably.

Eve's "apple" was a large wooden bead, colored. The fabled serpent was a St. Patrick's Day favor.



*The Garden of Eden*



### *The Fairy Spring*

Here a flat arrangement is varied by introducing a spring.

A small, round glass saucer is covered with liquid cement, and while the cement is still moist, fine sand and wee pebbles are sprinkled over it.

Earth is placed in the dish, and the saucer, when quite dry, is sunk into it. It should be rather a deep saucer, so that when filled to the brim the water may be kept from the earth surrounding it.

Moss is placed over the earth after the fern or ferns are planted, and finally, stones are arranged on the moss.

The toadstool was made of glass; it had a bright scarlet top that echoed the scarlet of the dish and made a fine contrast to the delicate little porcelain figures of the fairies set in the moss.



*The Fairy Spring*

## *Waterfall*

This dish garden arrangement was based on diagram 10 (page 31). Its depth makes it a problem to handle successfully, but this has been overcome by building a deep ravine with waterfall. A dish of this depth, of course, is ideal for a plant with roots that must have space. In the arrangement illustrated a Begonia plant was used.

The scene as a whole was pleasing, even though it is not realistic. Like *The Cranes*, it is not in proportion to figures used, and plants are tolerated only because they are so decorative.

The clay waterfall, modeled carefully over the stones, is made from Moldolith. When hard, it is painted a soft blue, over which is placed a coating of white paint, to represent a waterfall. This is then given a coat of shellac for waterproofing; Valspar is best.



*Waterfall*

### *Pagoda and Water Gate*

In this dish garden, constructed on the lines of diagram 3 (page 27), one side is slightly built up to a rock from which a pagoda rises.

The trees consist of seedlings found growing in moss in the woods. The moss was also taken up and placed in the dish garden. A Sea-pink was planted to give bloom.

A footbridge crosses the stream. This being a scarlet dish, with scarlet gate and pagoda, the contrast of moss and growing things was very pleasing.

As the basin of the dish was also red, a liquid cement was run over the channel of the stream, and while still in liquid form, a fine gravel was sifted over this and a few very small stones put into place for rocks.



*Pagoda and Water Gate*

## *The Pond*

The elm-like trees that shade the inlet of this little pond are Artillery plants, and the scene is built in a blue dish such as the Japanese use for their more formal dish gardens. The construction of the dish is along the lines of diagram 10 (page 31), modified to fit an oblong dish. A high bank is built around the pond, and the Artillery plants, in their pots, are sunk in the ground, the whole covered with moss. These plants do not require much moisture; hence, the protection of pot when sunk in the earth.

Either moss covering or grass may be used in such a dish. Where grass is grown, it will require cutting to keep it short. It lasts for a few weeks only, after which the roots may be pulled up and the ground reseeded. This takes but little time. The fresh green of young grass is lovely in these little dish pictures.

A figure or two might have been used in this arrangement—perhaps a cow grazing on the bank or a couple of boys at the “old swimming hole.”



*The Pond*



### *Springtime*

Here a Spring landscape is made with growing grass, Babysbreath, Irish Juniper and the feathery sprays of Goldenplume *Retinospora*.

The dish, with its soft green and flower decoration, fits the subject of Springtime.

The high-growing moss represents tall weed growth, while the grass suggests a meadow not yet ripe. The few sprays of dried Babysbreath suggest the early foliage of Spring. For a dish that is flat, and not at all built up, a background of pasture bars made of twigs is a good finish.

The dish might have been constructed like diagram 8 with a stream across it. A small well modeled cow in the stream would add to the suggestion of such a rural scene.



*Springtime*

### *Autumn: Hunting*

In this dish garden, both in subject and coloring, a note of Autumn is struck.

A high foundation wall through it (following the line of stream in diagram 5, page 27) helped to raise the background; the low wall at its foot is hidden by the grass.

A group of seedling Firs and Scotch Heather was planted in the high section to represent a forest, moss raising the line of earth, while in the low section grass seed was sown. The two gave sufficient variety to suggest an outdoor scene of hill, field and wood. The red coats of the hunters and the tin baking dish, painted bright scarlet with lacquer, made a vivid contrast to the green of the grass and trees.

For use at country club or summer camp, the "sports" interest has its own charm and fitness.



*Autumn: Hunting*

### *Wintertime*

This dish garden is worked out entirely with Christmas toys, sand and pebbles. Its snow consists of Christmas tree snow glitter, strewn over ordinary fine sand.

Melted white candle represents the icy rim of the stream. The melted wax was run into a wet dish with curved edges, and when cold, it was lifted out and put into position to fit the shore.

Either a blue or green pottery bowl is ideal for this subject. The basin of the bowl may be left its natural color, but in this instance a piece of transparent glassine paper from a candy box was slipped over the inside of the dish and under the sand and wax. When wet this paper assumed the effect of little waves and icy water.

The trees and tiny houses may be obtained in any number of shops at Christmas time.

Small china figures of rabbits, metal deer, red-coated elves or little children with sleds may be used in this interpretation of the Christmas season.



*Wintertime*

### *The Real Brook*

This dish garden, built in an ordinary baking pan enameled black, was one of the most realistic and lovely of all. It was an exact reproduction of a brook and shore, with its arrangement of brook stones. Branches of *Retinospora* represent the trees by the brookside.

From time to time its figures were varied. Tiny rabbits disappeared from its wild banks and wee figures of children were introduced. The latter were taken out and a diminutive lady appeared upon the footbridge. A lone fisherman followed with his line, and a small fish made of clay came to it in the shallow waters.

There was a clay turtle, too, that inhabited the brook. And, once, stray chickens from another dish garden crept under the bars and clucked for a while on the shore.

A china shepherd dog ran that way. A small metal fox came after he was gone. Then, lastly, came a figure of a dreamer, who sat on the rock beside the stream and, as the old Chinese proverb puts it, he "made picture-painting by the search of his thought."

Varieties of Juniper would do well in this type of garden.



*The Real Brook*



### *The Deep Brook's Bridge*

This dish garden was made in a deep blue bowl and its two opposite sides were built deep down into the bowl, leaving traces of blue to show through the gravel, which was slightly scattered in the bed of the stream.

Evergreen seedlings of any kind can be used in a bowl of this type. Moss forms the grass. Beautiful shore stones, in many shades of rose, form the brookside.

A clever bridge was built for this from twigs, fastened together at each end with copper wire. The footbridge had a planking of tiny twigs, sewn tightly together with heavy thread the color of the twigs.

In this dish a china figure of a child and a toy chicken were used. One may find figures anywhere to fit a rustic scene like this.



*The Deep Brook's Bridge*

## *The Old Swimming Hole*

The joys of the old swimming hole may be with anyone who wants to sentimentalize over freckles, fishing rod, and the small boy, along dish garden lines! The barefoot boy, utilized by some misguided person for the fish globe, is here used far more appropriately with plants in a shallow bowl. He belongs, indeed, in a dish garden rather than in a fish globe, though his popularity in various designs has brought him to nearly every florist's shop and plant store nowadays and has even introduced him to the ten-cent store counters.

In making up this dish, loose gravel was scattered on the bottom. The large stones were cemented together in a cluster so that they needed no cement upon the dish bottom to hold them firm. Where one has a handsome dish and does not want to use cement in it, here is a solution:

After scattering the gravel to cover the bottom of the dish, place the stones that have been set with cement; you can lift them out at will any time and your dish is uninjured. A few pebbles make stones in the swimming hole. And a water plant, like the bamboo used here, gives growing interest. In place of the bamboo, which can be bought at the florist's, one might use carrot tops, horseradish, Lily bulb, Japanese evergreen, or other water-growing plant. A turtle and Japanese toy fish add reality. The log is a bit of bark picked up outdoors.



*The Old Swimming Hole*

### *The Goldfish Pool*

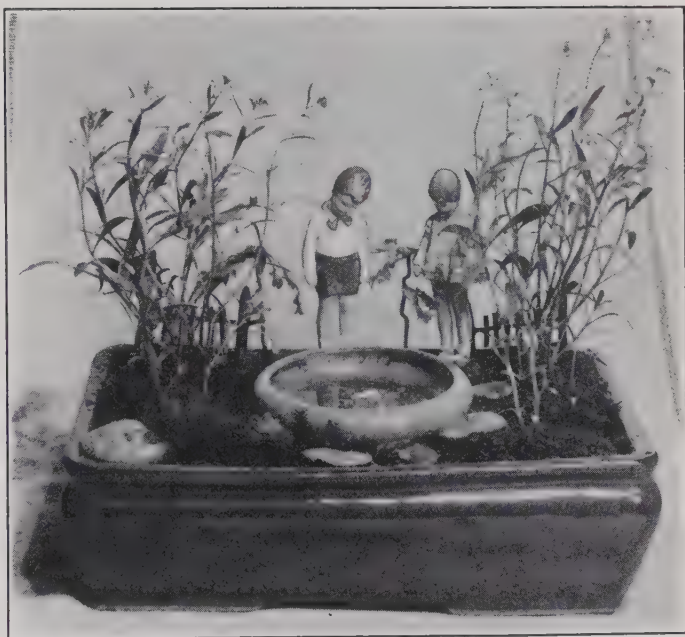
These toy figures came from a ten cent store. The dish is a typical Japanese dish garden dish.

This is a very simple arrangement, with flowering plants that suggest tall garden growth. Here Sweet Alyssums are used for the growing plants that blossom on either side of the round garden pool, the latter consisting of a tiny dish of pottery sunk in the moss. White flat pebbles are used as stepping stones.

The garden motive and theme might have been worked out equally well with other methods; for instance, a trellis or pergola would be interesting, so would a modeled sundial.

And how about a swimming pool with wee figures?

Try it!



*The Goldfish Pool*

## *The Flower Bed*

Those who want a dish garden for a child will find that toys may be effectively used even without plants! And such a little toy flower garden needs no care. It is made with dry grasses that may always be found at florist shops, and may include the many dried plants and flowers that are used so much in vases in Winter. Heather and Babysbreath furnish flowers that are colored easily with dye and hot water.

Here I have used the tiny Japanese flowers which are sold to be placed in jars of water where they unfold and become like Chrysanthemums and Asters with feathery foliage. They cost usually five or ten cents for a pot and can often be found in ten-cent stores as well as Japanese shops. The little artificial flower pots used in doll houses may also be used where flowers are artistic and well made.

Take any glass plate—green preferred. Sprinkle in its center a deep handful of gravel; bird gravel may be used. Lay bits of slate for a garden path of stepping stones. Sink the flower pots in the gravel—and you have a garden bed blooming brightly in the scarlet, orange, yellow and blue of Summertime!

Places the grasses between plants. Cement them to stones, if that proves easier. As they are dry, it will not injure them.

Children's toys are easily combined this way for the interest of a sick child in bed. The flowers by the bedside need no care and offer "something pretty to look at." They give a cheerful color and a pleasant thought.

Tiny cats, dogs or barnyard fowl may be changed daily to make a pleasant surprise.

Such a flat plate-garden may also be used very effectively for a centerpiece at a children's birthday party table.

Where one wishes to make the little garden a permanent affair, cement may be used. The flower pots cemented to the ten cent glass plate make for security, but it is quite as satisfactory, where the dish is not to be moved about, to use loose gravel and merely sink deep in it grasses, cemented to loose stones with plasticine or clay.



*The Flower Bed*



### *The Village*

This arrangement shows how appropriately toy village houses, nestling on the mountain side or near the water, may be placed in a dish garden. Such a tiny village is charming among real trees, whether one makes use of the clay huts of the Japanese dish garden or the toy houses made of wood.

A storyteller might use this as a scene for a story.

A librarian might work out the suggestions of a book's scene.

An English teacher might find a theme interest here to awaken narrative or imaginative accounts of story value. And all the time the dish garden in the schoolroom would be a thing beloved by the boys and girls whose project labors it represented; making the dish garden, bringing stones, sand and mosses, even plants! And the making of the toy houses to fit a scene, historical or otherwise, would be a new school activity play worth using.



*The Village*

### *The Fairy Ring*

This dish garden was built by a child, and many such happy arrangements can be made by both girls and boys. The Spring "walk" of the class in nature lore may provide the motive, the pupils reproducing their impressions of the trip, later on, by means of pebbles, sand, earth and plants in flower pot drainers, the latter colored by the boys and girls themselves.

To carry home such an achievement is a joy! Only the creator of a dish garden of this kind can know its full meaning—the fun of reassembling, the creative poetry craft, knowledge and experience helping!

Mother knows, of course, and Dad—a little—and they welcome the dish garden and honor it as a work of art.

The container shown in illustration consists of a painted flower pot drainer, and the stones, moss and pebbles were put together with plasticine. For greenery, Jack-in-the-pulpit and Boxwood twigs were used.



*The Fairy Ring*

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### *The Desert*

A cactus gives the growing touch of reality in this dish garden, while self-hardening clay figures of Indian and snake provide picture interest. The use of a dish like this will lead on to other subjects, such as Indian arts and life. The project play with dish gardening teaches in many ways and opens up ever new interests to boys and girls.

A school exhibition of this work would be very interesting to show the accomplishment of the play school, kindergarten or camp.



*The Desert*

### *The Camel Train*

Here is a sandbox project created in a large enameled baking pan.

There is craftwork in the making of a pyramid shaped with clay.

The fern is sunk, pot and all, in the sand, and the top of the pot covered with moss (like an oasis) to protect the plant. A wee palm might have been used, or perhaps a group of them.

This more artistic project play is far better for the child than the jumbled values of a sand box. It teaches proportion, restraint and artistic effect, and it illustrates properly the lessons taught through play activity.



*The Camel Train*



### *River Indians*

In this green glass dish toy Indians present a scene from primitive Colonial days.

The color of the dish, as well as the trees, suggesting the wild outdoors by the river bank. The tiny metal figures were little works of art in themselves; they were even smaller than the clay figures used in Japanese dish gardens. Small wooden figures might be carved for the purpose, or clay figures with a wire foundation may be made.

The bank of the river was modeled and shaped to look like a sandy beach. Fir tree seedlings formed the forest.

A dish garden such as this would be most lovely for a camp porch.



*River Indians*

### *The Jungle*

This is an easy and interesting bit of project work. Dried grasses are better than plants for a jungle; or you can use some of the many ferns that have tropical foliage, and make a "water hole," with a tiger, lion or elephant approaching. And if you are able to reproduce an African straw hut, or a scene of waterside cultivation that will prove reminiscent to the explorer, the result will be truly worth while.



*The Jungle*

### *Hallowe'en: The Witch's Brew*

Anyone with deft figures and imagination may make up a dish garden as a table centrepiece for a party to celebrate a holiday. Merely assemble a few artistic favors. Try not to use the ordinary ones. Get something well shaped, well colored, and in good proportion.

This illustration shows a spooky landscape made from jagged stones in a scarlet dish. Tall, gray-green grass (*Festuca glauca*) creates the witchlike effects.

Tiny cotton snakes are to be had when St. Patrick's Day comes around. Metal cats, china gnomes and other little figures may be picked up from counters in ten-cent shops, toy stores or gift shops where party favors find seasonal display.

It is not so easy to make these dish gardens artistic and there is danger in overloading them with detail. If you are careful in assembling your scene, however, it will be a decided novelty as a decoration.



*Hallowe'en: The Witch's Brew*

### *Rabbits by the Brookside*

This might be an Eastertime dish garden made for a gift. Two small ferns were placed in a deep green pottery dish. The depth of the bowl required a wide double wall through the container, patterned after diagram 2 (page 27). It will be noticed that one side holds no plant material, the balance being provided by the figure of the rabbit. Such a dish may be used without any figure interest, using tall growing grasses where the tiny figure of the rabbit is, or a small *Dracaena*.

Cedar or *Arborvitae* might be used in place of the fern.

The stream is not wide enough for a footbridge, but where the sides are farther apart, a small rustic plank bridge may be made with a bit of weathered wood, and on this a graceful pottery figure could be placed, as suggested by the bridge so often used in Japanese dish pictures. Such a figure may be easily picked up anywhere, but see to it that it is in proportion to landscape, dish and plants.

Be careful not to mix pottery with anything except pottery. China goes with china, glass with glass; porcelain goes best with porcelain. Textures should be harmonious; if possible, similar in kind.



*Rabbits by the Brookside*



### *At the Edge of the Forest*

This dish picture suggests the wild open spaces near some dry mountain stream.

Beautiful, tall growing moss adds much to the suggestiveness of woodland shrubbery. The tree is represented by feathery Cedar.

Container was an ordinary pie plate, enameled with four coats of green paint. Cemented stones were arranged and the brook's course mapped out; earth was filled in and the Cedar and moss planted. Last of all came the placing of the metal stag.

No water was needed in the brook. A hole was punched in the base of the pan for drainage, and at long intervals the tree and moss were carefully sprayed.



*At the Edge of the Forest*

### *By the Dry Brook*

In this small garden a very common plant, *Asparagus sprengeri*, is used to give a woodland suggestion. The bed of a dry brook is edged with boulders made from large stones sunk in the earth around the *Asparagus*. Two- and 3-inch pots of the latter will furnish the right size for a five- or six-inch dish deep enough for the roots. If care is used in watering, the plant will live without drainage in the small container.

In making this simple arrangement, rough gravel was sifted over the earth in the dish to mark the course of a dry stream.

An animal subject of any kind would be appropriate here, but where a small container is used, figures must be in proper proportion to the dish, unobtrusive and harmonious in tone and coloring, making a part of the whole picture.

From time to time, such a small dish may be changed, new figures and arrangement creating something quite different.

Almost any single plant of the fern type may be used in this way, though care should be taken always to spray rather than to water the dish.



*By the Dry Brook*

### *A Dish Garden for a Desk*

This fairy nook was arranged in a soft green pottery dish of dull finish, about four inches in diameter, bought at a ten-cent store.

Horseradish plants were its decorative motive in plant growth. To obtain these, buy a horseradish root and cut off its ends; then cut the root in sections, crosswise, an inch or so apart. Discard the ends of the root. Place the other pieces of root in water in a dim, warm place for about a week until growth commences.

Then plant in bulb fiber, in a dish as illustrated, and sow over the bulb fiber sunflower seed and wheat. In short order you will have graceful plants, into which you may introduce, to make your picture, a bisque fairy or other figure.

The only care such a dish needs is occasional clipping of the grasslike wheat and plenty of water. Sunflower seed produces the graceful vine shown in illustration; horseradish the tall, palmlike leaves.



*A Dish Garden for a Desk*

### *The Little God of Streams*

Here, with growing grass for reeds, Little Pan lives in his own kingdom. The evergreen tree over him is clipped.

Public libraries like this dish garden. It suggests books on Greek mythology. A dish of gold-brown glass, not more than five or six inches in diameter, was used.

Its basin was sprinkled with sand and tiny stones. A wee toy snake, a turtle and a fish came to hear Pan's pipes, also several rabbits showed their interest, peeping through the tall grass. The rabbits were of china, commonly sold in sets that come boxed.



*The Little God of Streams*



## *A Fairy*

This dish garden is made in a bright green bowl with fine grass, a Cedar seedling forming the fern-like plant that gives height to the garden. As the sun falls on it, this is a lovely thing to have at one's window.

A porcelain fairy purchased at a favor shop provided the figure interest. These figures may be had in sitting, kneeling or recumbent position. In place of the fairy, one might have introduced a red-coated gnome, his scarlet coat echoing the scarlet of the mushroom in the dish.

This is the same receptacle as used in *The Hallowe'en* dish garden, but what a change is wrought in the meaning of the dish—the frame of a dish garden picture! Without the standard, too, the dish has a special charm, as one can look right down into the tall grass and spy the fairy!



*A Fairy*

### *The Desert Island*

Until you have made a dish garden along these lines, you can have no idea of its real charm! It was a subject to which I returned many times in my adventure.

Here is all the atmosphere of a desert island—tiny shells, shores of soft green moss and a dainty palm, *Cocos weddelliana*.

A large, shallow pottery dish, at least twelve inches across (more, if possible) should be used.

The one illustrated was especially attractive, with its shaded water markings on the inside.

Examine your dishes well. Selecting one that is shaded will often interpret a scene better than will one of solid color.



*The Desert Island*

## *The Goose Girl*

This dish picture is one of my favorites. It was used for many winters on a table in my study, a delightful suggestion of the outdoors.

A Cedar seedling is used with good effect here. The pool is sandy and holds deep reflections of rocks and foliage.

When the moss grew gray toward Spring, I removed it from the dish and seeded the bank with Japanese grass seed, otherwise everyday Timothy.

Sometimes I changed the figures on the bank. I also used well-shaped water toys to float on the brook, yet I always found that the introduction of realistic toys like this spoiled my picture. I finally went back to the goose girl and her geese when fresh moss was to be found under melted snows.

The tiny fence was purchased in sections at a Japanese shop. However, with twigs, raffia, scissors and perhaps a bit of fine wire, one may make fences, gates, trellises, pergolas and even a rustic bench or garden arch.

A "tree" whose branches are wide spreading is best in such a brookside scene, since its reflections in the water in the basin of the dish is so lovely.



*The Goose Girl*

## *The Pathway of Life*

This dish garden, although almost flat, was unusually charming. Its rocks and mountains were everyday furnace clinkers picked from a coal dump! You would never have dreamed of their origin! As soon as they became a part of the little scene that needed wild crags and distant peaks, they fitted in so completely, one would not have guessed where they came from.

As Emerson says:

‘Ev’n in the mud and scum of things,  
There alway—alway something sings.’

It is true of the rain pool in the muddy street as it catches the sunlight—all gold; and if one’s eyes are trained to find new values, one will find a sermon in stones almost any day in the dish garden.

The trees here are branches of *Arborvitae* and *Juniper*. Moss covers the earth and fine gravel makes the pathway to the pagoda.

The little figure of the learner priest studying the holy book was larger than the ordinary Japanese dish garden figure. He was so perfect he looked as though he had been carved. The narrow winding path is symbolic of the way of life that rises to the heights beyond.



*The Pathway of Life*



## *The Glen*

This Chinese green-lining ware dish was planted with six small *Arborvitae*s in variety. Drainage was provided by a layer of pebbles in the bottom of the dish. Sprayed daily and never watered otherwise, it proved a very satisfactory dish garden at a window.

Bits of jagged stone formed its "glen" and a path of fine gravel circled through it. Fine grass seed was sown sparingly at sides of the dish and this clipped with scissors when it became too high to fit into the little scene.

In such a landscape, one might equally well introduce cranes or geese. Though there is no water in this dish, it may be suggested by stones and a bridge if one desired.

The colors of the figures repeat the deep jade and pink predominating in ground color of dish and design. The whole is very harmonious and lovely.

These Chinese dishes adapt themselves well to dish gardens and come in a variety of colors. The Chinese dish garden figures are glazed porcelain in pastel shades. To my mind, they are more beautiful even than the Japanese figures, which are of clay.



*The Glen*

## *The Grove of Seven Trees*

The arrangement of this dish garden gives space for a little scene to be enacted through the placement of the figures. It is a large dish garden arranged after diagram number 7 (page 27).

A deep river gorge runs through it, bridges spanning the gorge; steps lead down to a landing for junks, and a temple, hidden among the trees of the grove, welcome the pilgrims, as suggested by the Japanese clay figures. On the green moss, the gay colors of these figures are like flowers of the Flowery Kingdom. The trees are represented by branches of Cedar, Juniper and *Retinospora*.

## *The Japanese Dish Garden*

Upon a curvèd wishing bridge  
 A blue-clad lady stands,  
 Diminutive and Japanese,  
 A fishrod in her hands;  
 The still, deep river's rocky shore  
 Close to the pine tree's shade,  
 Shelters a tiny shrine from view  
 Within the darkened glade.  
 I think in some far dream of mine  
 I may have known that view,  
 The tall red gate across the bridge  
 Within the picture too!  
 For I have builded with my hands  
 This dream of far away,  
 This little glimpse of old Japan,  
 My dish garden of play.  
 Some moss, some pebbles, two dwarf pine  
 In earthen tray I place,  
 And find I have within the dish  
 A charm of outdoor grace  
 That's come in magic here to me—  
 My river, shore and trees;  
 I quite forget it is not real,  
 This art of Japanese!

PATTEN BEARD.



*The Grove of Seven Trees*

### *The Grove of Buddha*

Here a Chinese green-lining dish is the receptacle for a flat garden where moss serves as verdure over the earth. The "tree" in this grove is a twig of Carolina Hemlock (*Tsuga caroliniana*), added to which are a few seedlings of Berberry. A few sprays of dried Babysbreath add contrast to the whole.

The figure of Buddha was raised upon a small platform to which a path of gravel led. Priests and peasants fitted into the tiny view of a temple garden.

The decoration on the dish was especially beautiful. In the Chinese green-lining pottery one must be careful that the patterns encircling the outside of the dish are the most appropriate obtainable. Do not take the first one you see; shop for the best design that can be found. You can make a better choice from a wide assortment.

A dish like the one illustrated requires a standard to set off its picture. All oriental shops have them—round, oblong or square and carved or plain.



*The Grove of Buddha*

### *Modeled Figures and Standards for Dishes*

Here are shown three standards, used to raise the dish garden above table level, so setting it off to best advantage.

The Japanese have oblong and square standards, with both low and high feet. Even special stands are made, in the form of scrolls, and on these the dish garden may be fittingly displayed in sun parlor or living room near a window admitting light and air.

The modeled figures of animals were made by artists with self-hardening clay, green in color, giving the effect of green bronze. These are afterwards given a coating of transparent waterproof Valspar to make them permanent ornaments of the dish garden.



*Modeled Figures and Standards for Dishes*



### *Little Pan*

A Chinese jade-green pottery dish bought at an Oriental shop was used for *Little Pan*. The inside of the bowl was watermarked and shaded as the basin of a green brook or pool might be flecked with foam.

Irregular brook stones were built up with cement to make a container for the low Pine. This requires a firm cement wall based on diagram 10 or 11 (page 31). Leave no cracks in your retaining wall. Earth must not be more than moderately damp. Then plant your Pine in good soil. Do not water it. A little water in the dish basin is enough to keep the plant fresh and growing. Too much water destroys roots and sours the soil. It is better to let the bowl itself represent water and merely spray your Pine daily.

*Little Pan* is a subject easily modeled; or you may find a similar subject in pottery or bronze to fit the idea.



*Little Pan*

### *St. Francis and the Birds*

In constructing this dish garden, diagram 10 (page 31) was followed, although the stream in the center of the dish does not show in the illustration.

The figure of St. Francis was copied from an old print. His cross was fashioned from a twig. Birds were modeled from colored wax. The trees are represented by *Selaginella*, on the left, and a tall table fern on the right.

The distant mountain is a stone so shaped that it actually looked like a mountain. When making dish gardens one learns to observe form in objects.



*St. Francis and the Birds*

### *Wild Cat*

In this dish garden the wild rocky shore of a river offers the proper setting for a wild cat on its ledge of rock. Shale may be used for rocks. The wild shore in this subject is built with clinkers or slabs of stone put together with cement, so that the shore may hold soil. Plume *Retinospora* grows here with wild grace.

There was no water in the basin of the bowl, the bowl's own pottery basin serving as the river.

The wild cat was modeled with Moldolith.



*Wild Cat*

### *Indian Huts*

Even Arizona, if you are familiar with it, may be brought, "in the small," to a little dish garden. Here the white huts are merely suggestive and proportions are not at all observed.

This is typical of work that any child might follow in simple craft work in school. The clay bowl was painted with lacquer and the little huts were modeled and painted.

Planting of cactus was in sandy soil. A coating of gravelly sand was put over the earth.



*Indian Huts*



### *The Lighthouse*

Built in a shallow blue dish, with clay-modeled tower and cottage, this dish garden is something any child might copy. Its tree is Scotch Heather.

The old type of lighthouse and the little cottage were both modeled from Moldolith and painted.

A small fishing boat, a tiny toy steamer or a sailboat might be in the picture if you know how to make cork boat models.



*The Lighthouse*

### *Mexican Shrine*

Here is a dish garden that requires no care. Its plants are cactus and Japanese Rubberplant (*Crassula*), are hardy and will keep on growing even if the soil lacks moisture.

Pebbles and stones were arranged over earth in a flat dish.

The tall wayside shrine was a rounded stone and upon this a clay relief of the Virgin (a reproduction of a well-known masterpiece in Mexico) was applied.

The fount under the shrine consisted of a shell cemented into place.

These little dish pictures, with shrines among trees or foliage, are often lovely. Anyone clever with fingercraft can make a wayside shrine on a mountain road with kneeling figure modeled from self-hardening clay.



*Mexican Shrine*

## *The Fountain Spring*

Mexican figures of clay are used in this dish garden, wherein a graceful *Kentia* palm rises in back of a stone drinking fountain to suggest a picturesque shade tree. The arrangement shows how a plant requiring depth for its root space can be made to grace a shallow dish. The plant is placed in an individual container, and around the latter may be built a shelving bank, with moss here and there in the nooks. In the present instance, a drinking fountain, constructed of three stones, effectively hid the container of the plant and made the dish picture complete. The basin of the fountain consisted of a rather flat, well formed symmetrical stone, with clay spread over its top to represent water. When the clay hardened, it was given a coat of soft blue paint with touches of white for bubbles.

A flat topped rock was used to back the basin, and here again a stream of clay represented the water. On top of this was placed another stone, cemented into place. The effect was that of a spring by the bank, the water trickling out of the rocks into the basin.

The dish was filled with pebbly sand, making a road for the Mexican vender and his donkey.

Do not use clay figures like this except in sand, as moisture injures them. Moldolith figures, hardened, painted and Valspared, may be used in dishes containing water.



*The Fountain Spring*

## *Cacti*

In this arrangement perfect harmony of coloring and design was achieved. The pottery matched the gray-green of the Cacti, while the design of the dish repeated the form of the plants.

A dish garden such as this is well suited to sun-parlor, porch or terrace. It cares for itself. It demands little attention. And it grows.

A brass snake would have been beautiful in place of the figure used, provided one's modern appreciation of the gracefulness of the snake has superseded the Victorian shudder.

In a brass container, a brass ornament may be used with the plants. When water is given, the ornament is merely removed for the moment, as the figure in this dish picture would be.

When traveling, or when on a shopping tour in the city, you will come across beautiful little art objects that lend themselves admirably to the dish picture. Size and space are obtained through the use of large dishes, tall plants and small figures—as small as those used by the Japanese.



*Cacti*



## *Subjects You May Work Out Yourself*

1. A Brook Pool with Overhanging Trees
2. A Seaside Shore with Animal or Human Figure Interest
3. A River Gorge with Wooded Sides and Mossy Banks
4. A Mountain Landscape with perhaps a Small Stream
5. An Old-fashioned Garden or a Corner of an Italian Garden (with pots and jars-modeled)
6. A Castle (modeled) half hidden in a Wood
7. A Village with Modeled Houses on a Winding, Hilly Road
8. A Duck Pond with Floating Toys
9. A Woman Washing Cloths upon a Rock by the Streamside. Figure to be modeled and painted
10. Rabbits or Wild Hare among Fern in a Wood
11. Children Picking Flowers in a Meadow of Grass. Fence of twigs. China figures
12. A Hill, a Winding Road, Woods and a Tiny Automobile. (Perhaps a Lakeside)
13. A Golfer on the Links. Figure Purchased or Modeled
14. A Horseman Riding Through the Woods by a Shore
15. Nymphs Dancing by a Streamside
16. A Maypole with Dancers Near a Wood
17. A Gnome in a Rocky Glen
18. Rip Van Winkle in the Mountains with the Dwarfs
19. A Wharf with Boats or with a Single Fisherman
20. An Indian in a Canoe by the Shore
21. A Fairy Ring
22. Snow White and the Seven Dwarfs
23. The Three Bears' Home in the Woods
24. A Cabin in the Woods by a Streamside
25. Children Sliding on Ice and Playing in Snow
26. A Scene with Esquimaux Huts and Icebergs
27. Plymouth Rock with the Mayflower, the latter a cork boat
28. The Chase with Deer (of Metal or Modeled)
29. An African Village Constructed with Straw Houses
30. The Hiker (Boy and Dog)
31. Boat or Steamer by a Headland
32. South Seas by the Shore
33. Palm Beach Scene (with Umbrellas)
34. Scouts by a Shore
35. Bathers by the Shore

## SUBJECTS YOU MAY WORK OUT FOR YOURSELF 201

36. The Old Swimming Hole
37. The Eagle's Nest (Crag with a Bird)
38. The Pilgrims' Landing
39. Indian with Bow and Arrow in Wood
40. Italian Children on a Mountain Road
41. Brittany Peasants by the Sea
42. A New England Farmhouse and Elms
43. Western Indians in the Rocky Mountains
44. Cliff Dwellers
45. A Cave Man
46. The Brontisaurus
47. The Vikings
48. A Glimpse of Venice
49. The Grand Canyon
50. Alpine Landscape
51. Dutch Windmills and Canal
52. Alice in Wonderland and the Mockturtle on the Shore
53. Bambi in the Woods
54. Lion, Panther or Tiger in the Jungle
55. A Castled Moat
56. Airplane Flying Over a Mountain with Nearby Lake and Wood
57. Reproduction of Hot Springs or Geysers in National Park
58. Alaskan Scene with Totem Poles
59. A Reproduction in Miniature of Some Vacation Scene You  
Know and Love
60. Gypsies Camping by a Woodland
61. A Picnic Party by Roadside Meadow
62. Cows in the Shade of a Pool
63. Old Stone Fence, Stream, and Boys Fishing from a Bridge
64. Cranes in the Sedges
65. Geese in a Marsh with Shore
66. The Adventurous Nils
67. The Pyramids
68. Bathing Pool in India
69. The Creek
70. Pool and Pines
71. Maine Coast
72. Totem Poles by Shore
73. The Lorelei
74. Mountains by Lakeside

## *Addresses*

*For Dishes*.....All Oriental shops and Japanese stores, department stores, gift shops, florist shops, and the ten-cent stores.

*For Plants*.....Any reliable florist or nurseryman.

*For Moldolith*...Any paint supply store.

*For Cement*.....Any builder's supply place or hardware shop.

*For Figures*.....Any Japanese shop or place where favors are sold, gift shop, toy shop, department store, oriental shop or ten cent stores.

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*The Mountain*

High on a summit of mountain  
With the far world at my feet,  
Mine be the wide horizon  
Where earth and sky shall meet!

By day I shall have the sunlight  
And the vast blue dome of sky;  
By night I shall have the starlight  
And a white moon drifting by!

The free wild wind shall sing me  
The chant of the far away,  
That comes from beyond the daybreak  
With the first dim dawn of day.

And I, in the chant of the wind's song,  
Will find my dreams and be  
Free like the wind on the mountain  
That sings its dreams to me.

PATTEN BEARD.











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